

VOGUE



ADVANCE TRADE EDITION

See section opposite page 102

SPRING FORECAST
JANUARY 15 1932
PRICE 35 CENTS

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J. J. LePage

For sale for a song

A YEAR-FULL OF THE VERY NICEST BATHS

SUPPOSING some kind person gave you a little real money for Christmas—but no one decided to add to your faithful body-guard of towels. Then you're set for a spree right now. That is, if you've an eye for elegance, a taste for luxury, and a nose for values.

Fly down-town the fastest way, burst open the store doors and wade elbow-deep in the new Cannon bath sets waiting there to be picked. Here's your pet color in just the right tone and shade—one of the clear, pure pastels. Here's a bold leaf design, an exotic, a formal, a classic, a modern. Something planned for its new home and owner. Here's a weave and a texture to suit. Smooth or spongy, flat or fluffy—and always soft, soft, soft.

(Only cotton fiber that is fine and long and silky goes into Cannon towels.)

So, hurry your new helpers home. . . . Dress up the bathroom. . . . Step back and wink an eye at new chic and new charm, yours for a song. Then get wet—and get dry the Cannon way, knowing it's just the first of many such gentle, joyous treatments. *These* towels keep their flower-fair beauty—their lively, thirsty freshness. They can face hard facts and smile through.

Even if you "have a towel," now is the time of all times to invest. This week. Today. *Now*. . . . Your towel dollar has grown like an onrushing comet—better use it before it starts to recede. Cannon Mills, Inc., 70 Worth Street, New York.

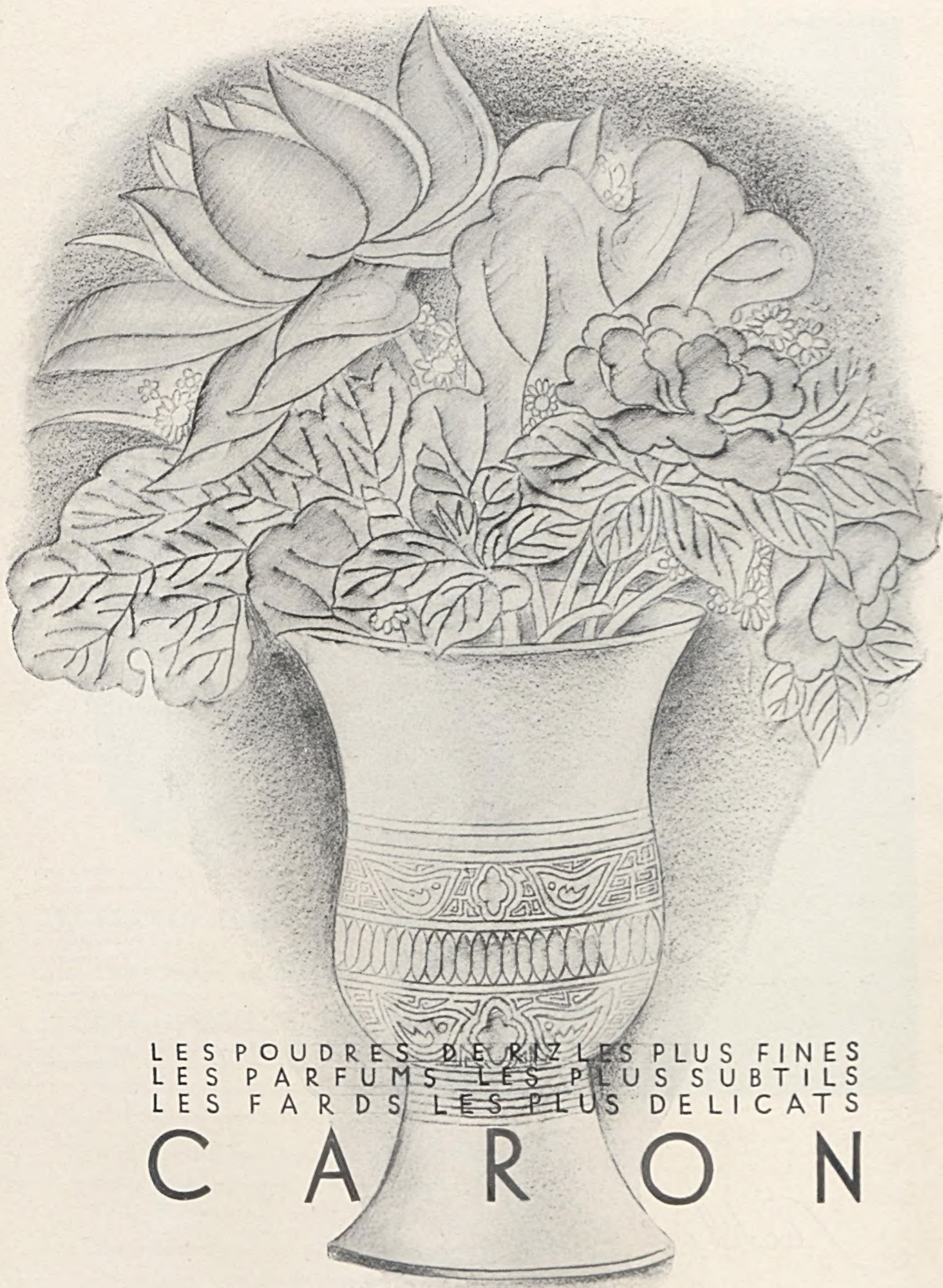


MATCHED SETS—two to five dollars. . . . New Cannon ensemble sets contain matching towels, wash cloths and bath mat—tied with ribbons and sealed in Cellophane. Prices for five-piece sets in all-over designs range from \$2 to \$5. Extras may be bought separately, as low as 59c for bath towels. . . . (And there are other Cannon styles, to suit any taste—priced from 25c to \$2.50 each.)

THE WINNING CANNON COLORS—jade, maize, peach, orchid, blue—were chosen by a noted stylist, to go with accepted bathroom tones. They harmonize each with each and blend into any good color scheme.



C A N N O N T O W E L S



LES POUDRES DE RIZ LES PLUS FINES
LES PARFUMS LES PLUS SUBTILS
LES FARDS LES PLUS DELICATS

C A R O N



© 1932, BY STEHLI SILKS CORP., 200 MADISON AVE., NEW YORK; LONDON; PARIS; ZURICH

COLOR

Accented at the neckline with a facing of imported white peau d'ange, the dress illustrated is made of Stehli's pure dye canton in a group of six colors . . . Cruise Blue, Sicilian Blue, Burnt Almond, Scarab Green, Cameo Coral, and Black. Whatever shade you select you will note the exceptional depth and richness of color that has made Stehli Silks famous all over the world. Cut to flare almost imperceptibly above the hem, and featuring the new feather-boned Matador girdle. The dress may be purchased:

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Stehli Silks

Jay - Thorpe

FIFTY-SEVENTH STREET, WEST



BULLETIN FROM BIARRITZ..

smart notes on the new Collection!

CITRON-YELLOW with Red—Basque colors for the South. In crepe dress at left, 55.00. Purred beret, to cock over ear, 3.50

THE WHITE WOOL FROCK with brilliant kerchief—a success at Biarritz, center back, 39.50. Note new way of tying scarf!

WHITE BOWKNOT DECOLLETÉ jersey bathing suit, illustrating beach importance of white-with-color, 8.50 To be worn with new rubber pompon beret, 95c

THE OXFORD CREW pajama—with new trouser, new neckline. In jersey, 55.00. Biarritz beach hat in piqué, 3.50. French barefoot sandals to show vivid lacquered nails, 3.95.

May we send you new Resort Bulletin showing other Biarritz-inspired models for the South and California?

JAY - THORPE SOUTHERN SHOPS . . . PALM BEACH . . . MIAMI

PIERCE

Announces A NEW EIGHT

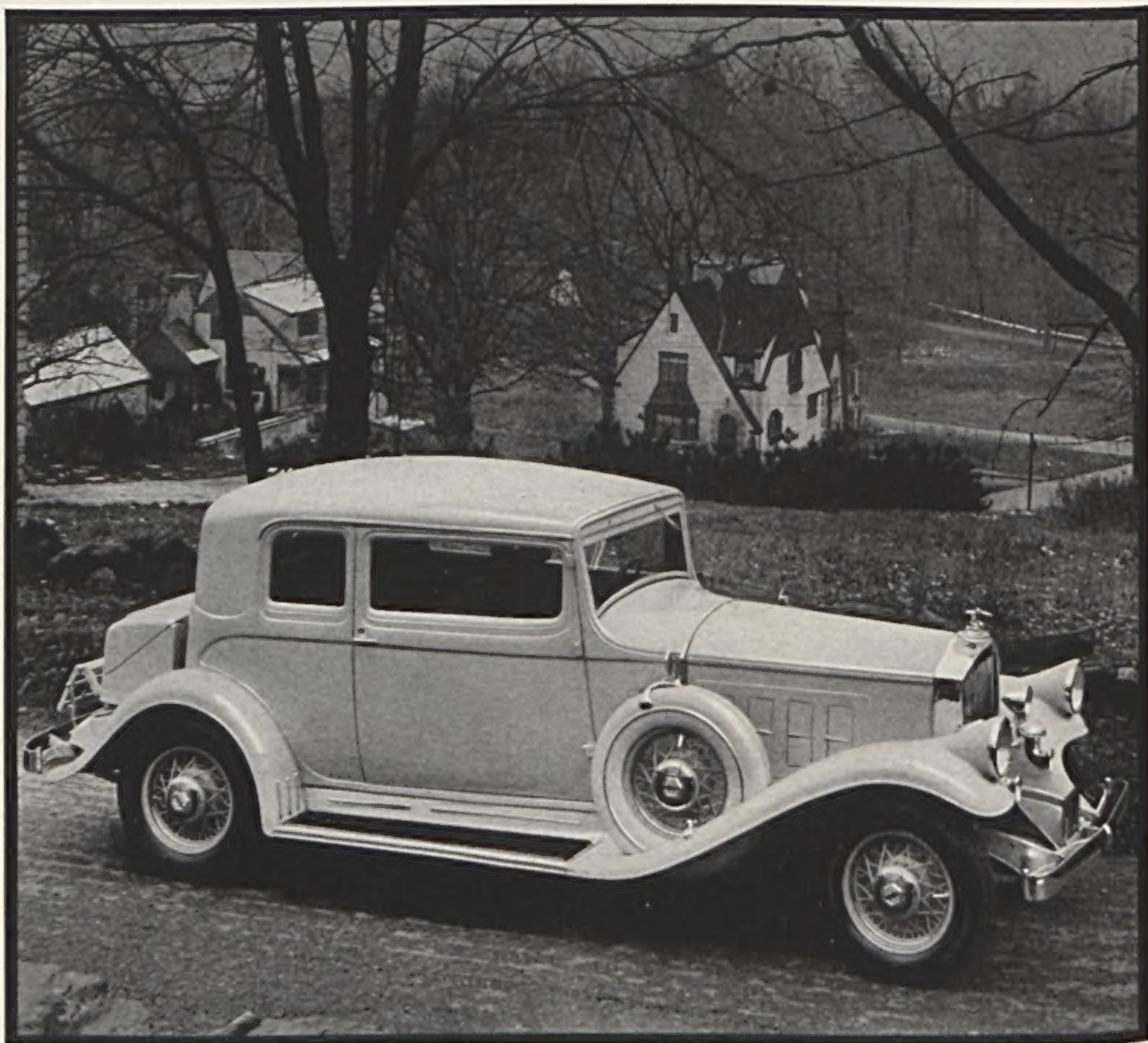
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NEW BEAUTY AND NEW LUXURY

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9 SPECIAL PIERCE-ARROW FEATURES

All Included in the Price

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- 2 *Automatic Starting*, which eliminates starting pedal and prevents engine stalling.
- 3 *Ride Control*, with dash adjustment which regulates the shock absorbers to all manner of speed and road conditions.
- 4 *Safety Glass*, throughout, in windshield and all windows.
- 5 *Cushioned Power*, with engine mounted on eight rubber supports, insuring quietness and freedom from vibration.
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- 8 *Custom-Built Bodies*, by Pierce-Arrow artists and engineers; combining the maximum of comfort and luxury. Bodies are longer, lower and larger, with luxurious added roominess, wider rear seats and wider doors.



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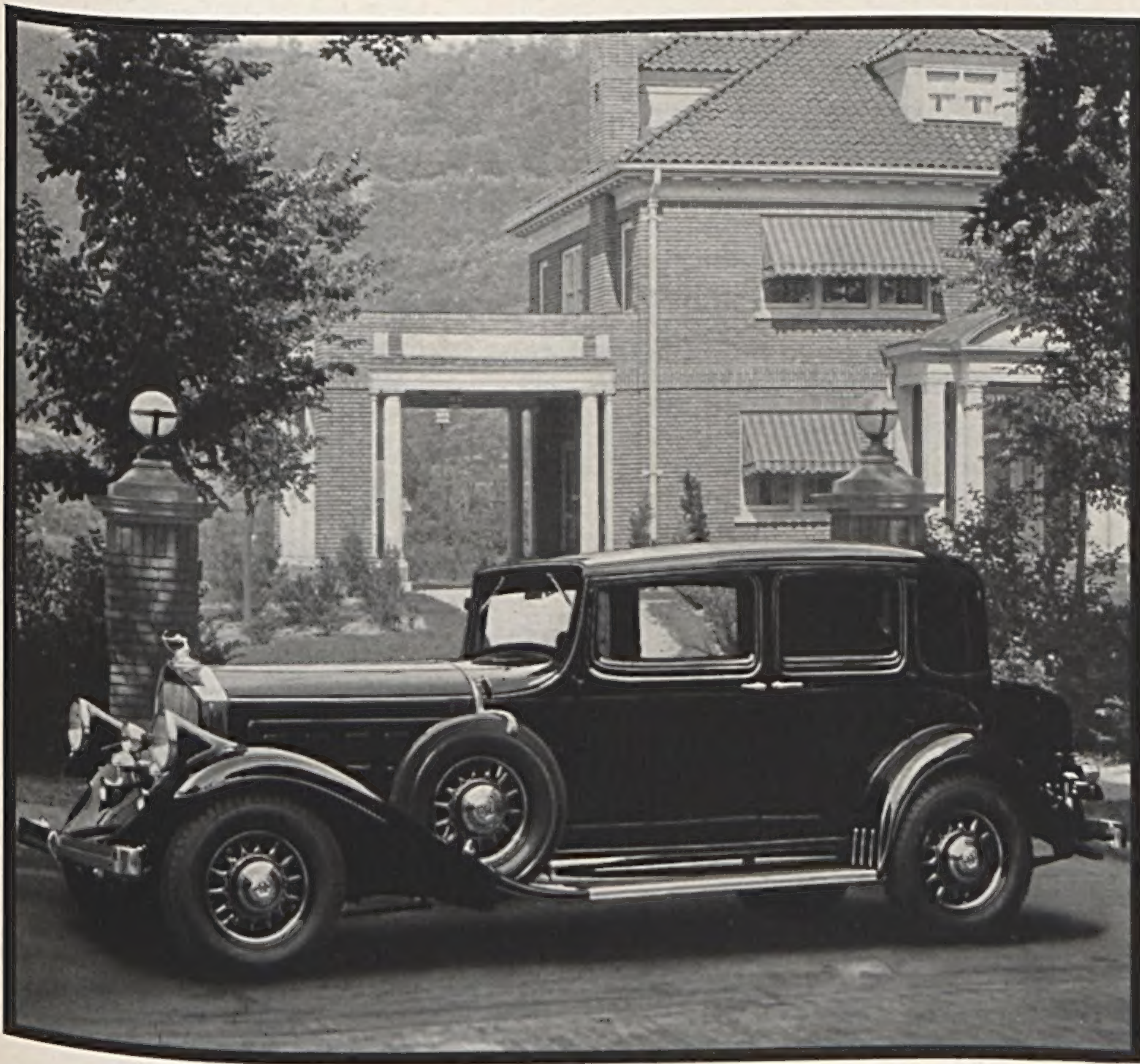
and upward FOR THE EIGHTS

Model 54 Five-Passenger Club Brougham
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AND 2 NEW TWELVES

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\$3185
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(Nine Special Pierce-Arrow Features, Continued)

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MODELS and PRICES—f. o. b. Buffalo			
Body Types	Model 54 8-Cyls. 137"-142" Wheelbase	Model 53 12-Cyls. 137"-142" Wheelbase	Model 52 12-Cyls. 142"-147" Wheelbase
Club Brougham, 5-passenger ..	\$2385	\$3185	
Sedan, 5-pass. . .	2485	3285	\$3785
Club Sedan, 5-passenger ..	2650	3450	3885
Club Berline, 5-passenger ..	2850	3650	4085
Convertible Sedan, 5-pass.	2950	3750	
Sedan, 7-pass. . .	2750	3550	4085
Enclosed Drive Limousine, 7-passenger ..	2950	3750	4250
Coupe, 4-pass. . .	2485	3285	
Convertible Coupe R'dster, 4-passenger ..	2650	3450	
Tourer, 5-pass. .	2750	3550	
Tourer, 7-pass. .	2850	3650	
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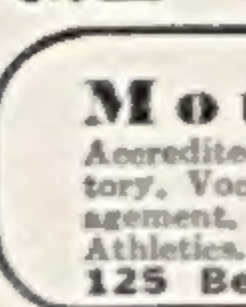
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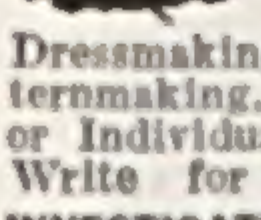
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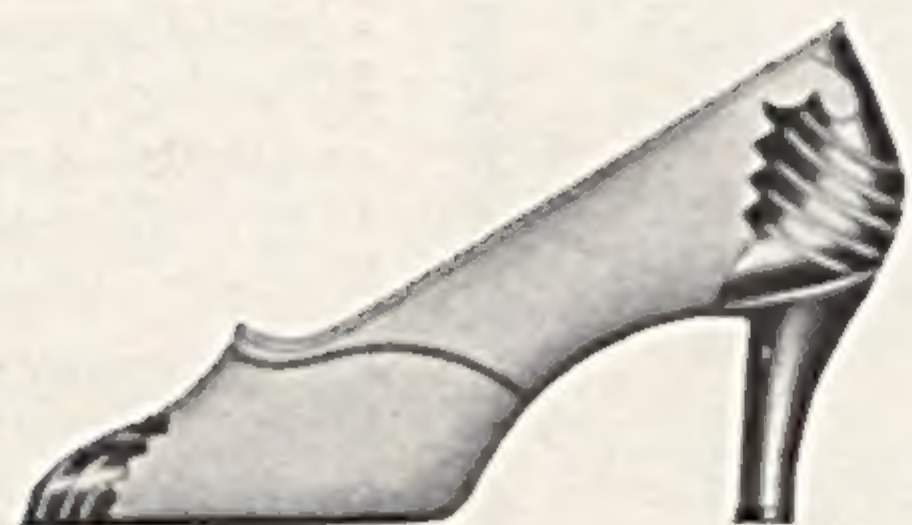
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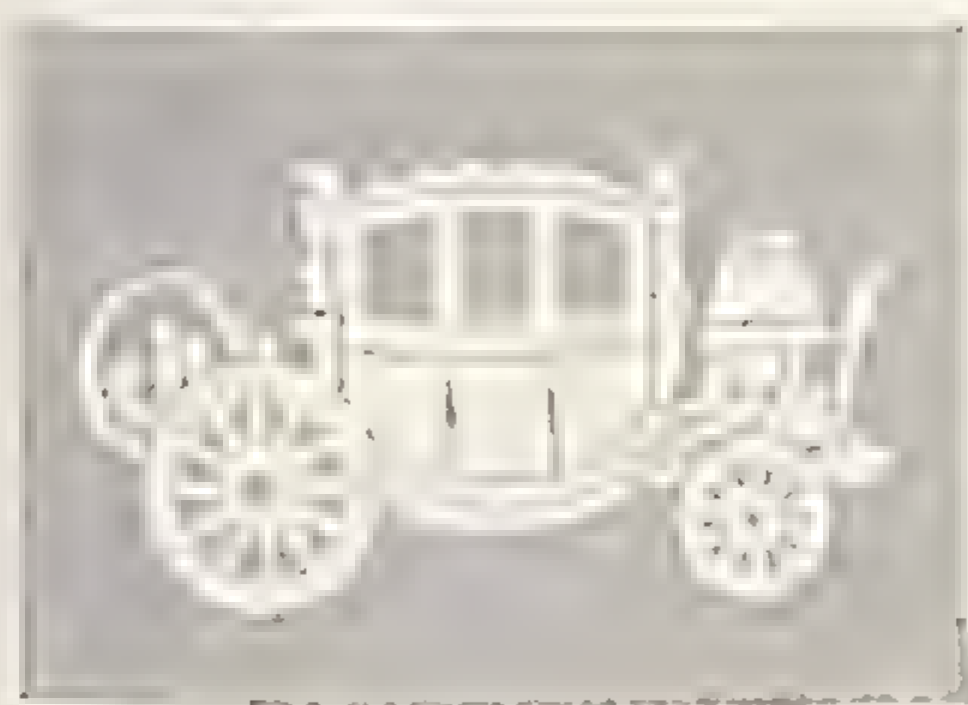


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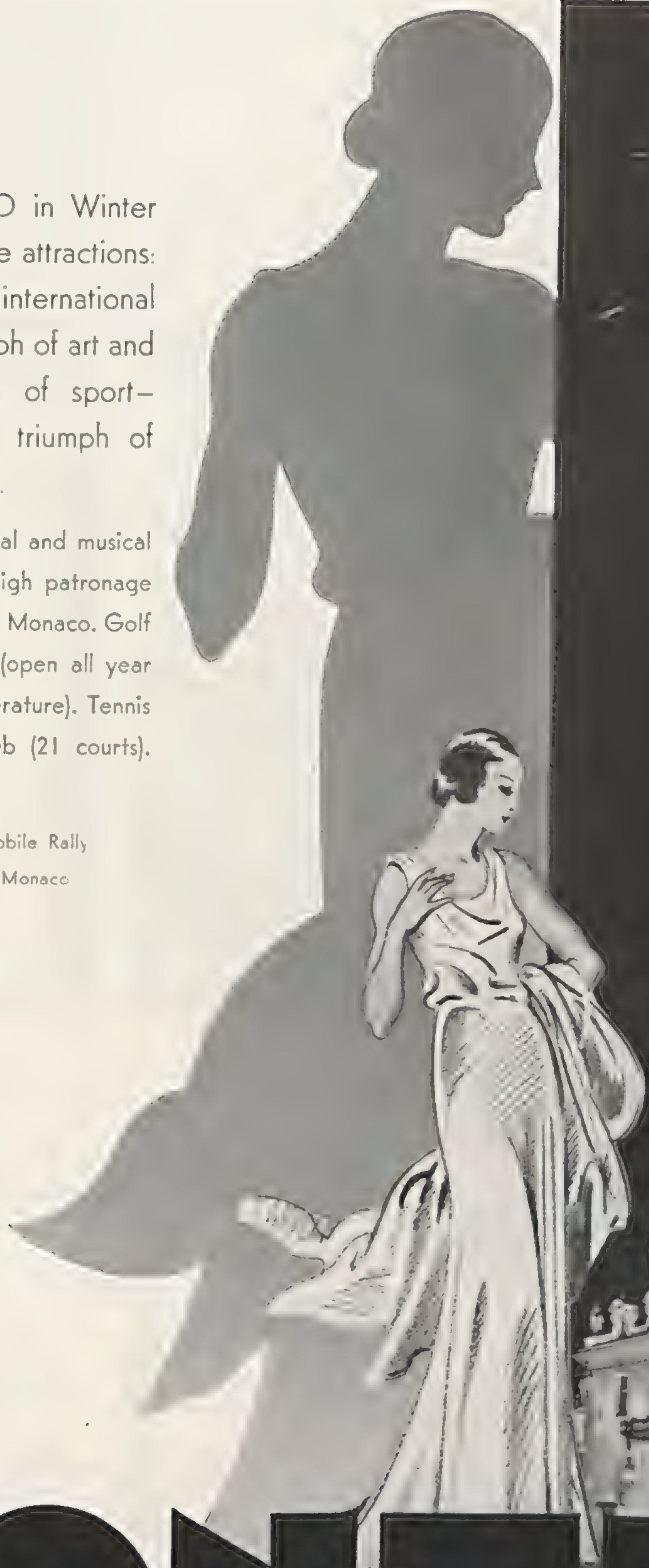
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At the Compagnie des Arts Français, faubourg Saint-Honoré: cache-pots to hold potted plants, made of silver-lustre glass and in every conceivable size.

At René Drouet, faubourg Saint-Honoré; coloured rag rugs from Africa—very amusing for corridors and bathrooms and very inexpensive. Also, unusual bits of modern pottery and little sculptured figures by Jean Van Dongen.

At Washington Trimlett's shop, on the rue de Rivoli: foulard ties, socks, golf stockings, and sweaters from London—a paradise for women out shopping for men's things.

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SOCIETY

BIRTHS

NEW YORK

Ames—On October 9, to Mr. and Mrs. Amyas Ames (Evelyn Perkins), a son.

Borden—On October 24, to Mr. and Mrs. Arthur B. Borden (Mariedna Clay), a son, Phillip Clay Borden.

Burger—On October 19, to Mr. and Mrs. Van Vechten Burger (Rosalie Evans), a daughter.

Colford—On October 26, to Mr. and Mrs. Sydney J. Colford (Elizabeth Oakes), a daughter.

Davis—On October 28, to Doctor John Staige Davis, junior, and Mrs. Davis (Camilla Cole), a son, John Staige Davis, third.

Freeman—On November 20, to Mr. and Mrs. Daniel A. Freeman (Grace D. Wrenn), a son.

Herndon—On November 18, to Mr. and Mrs. John J. C. Herndon (Catherine Converse), a son.

Hitchcock—On November 12, to Mr. and Mrs. Francis C. E. Hitchcock (Mary Atwell), a son, Thomas Hitchcock.

Jackson—On December 5, to Mr. and Mrs. George Bement Jackson (Alice Gardiner), a daughter.

CHICAGO

Hammond—On November 12, to Mr. and Mrs. Jabez Dean Hammond (Marcia Prendergast), a daughter, Marcia Kettelle Hammond.

Moore—On October 12, to Mr. and Mrs. James Ballard Moore (Olyve Graef), a son.

PHILADELPHIA

Biddle—To Mr. and Mrs. Craig Biddle, junior, (Alice J. Thompson), a son.

Boyd—To Mr. and Mrs. George Boyd (Margaret Hayes Hamilton), a daughter, Anne Livingston Boyd.

Churchman—To Mr. and Mrs. Richard W. Churchman (Agnes E. Kendig), a daughter, Anne Wharton Churchman.

SAN FRANCISCO

Benoist—On October 2, to Mr. and Mrs. Louis A. Benoist (Geraldine Grace), a daughter.

DEATHS

NEW YORK

Kane—On November 15, William Carson Kane, husband of Corinne P. Dickinson Kane.

Latting—On November 1, Charles P. Latting, husband of Isabella W. Carter Latting.

Olyphant—On November 12, Marie V. Olyphant, widow of Robert Morrison Olyphant.

Rushmore—On October 30, Charles E. Rushmore, husband of Jeannette E. Carpenter Rushmore.

Walters—On November 30, Henry Walters, husband of Sarah W. Green Walters.

PHILADELPHIA

Matheson—On November 29, Doctor Kenneth Gordon Matheson.

ENGAGEMENTS

NEW YORK

Armstrong-Whitelaw—Miss Katherine Moxby Armstrong, daughter of Mrs. George Allen Armstrong, to Mr. Bruce Whitelaw, son of Mr. and Mrs. Arthur K. Whitelaw.

ENGAGEMENTS (Continued)

Bailey-Nichols—Miss Gillian Barr Bailey, daughter of Mr. and Mrs. Theodore Layton Bailey, to Mr. John Alfred Nichols, son of Mr. and Mrs. Samuel Nichols.

Bartlett-Hinckley—Miss Danah Bartlett, daughter of the late Mr. and Mrs. Daniel E. Bartlett, to Mr. Julian Hinckley, son of Mrs. R. Neilson Hinckley.

Bartlett-Potter—Miss Virginia Bartlett, daughter of Mrs. William Henry Bartlett, to Mr. George Holland Potter, son of Mr. and Mrs. Clarkson Potter.

Bates-Crimmins—Miss Doris Wadsworth Bates, daughter of Mr. and Mrs. Chester Richmond Bates, to Mr. Holmes Crimmins, son of Mrs. Charles L. Hoffman.

Beaudrias-Riker—Miss Helene Beaudrias, daughter of Mr. and Mrs. Isadore Jean Beaudrias, to Mr. John L. Riker, son of Mrs. Henry Ingersoll Riker.

Burden-Maynard—Miss Eileen Burden, daughter of Mrs. Guy Fairfax Cary, to Mr. Walter Maynard, son of Mrs. Walter E. Maynard.

Charles-Clark—Miss Mary de Peyster Charles, daughter of Mrs. M. de Peyster Charles, to Mr. Edward F. Clark, junior, son of Mr. and Mrs. Edward F. Clark.

Davis-Fennelly—Miss Martha Davis, daughter of Mr. and Mrs. Norman H. Davis, to Mr. John Fauntleroy Fennelly, son of Mrs. John Joseph Fennelly.

Greenough-Adee—Miss Beatrice G. Greenough, daughter of Mr. and Mrs. William Greenough, to Mr. William Townsend Adee, son of Mrs. Ernest R. Adee.

Guye-MacDonald—Miss Pauline Guye, daughter of the late Mr. and Mrs. Charles Henry Guye, to Mr. Donald MacDonald, son of Mr. and Mrs. Frederic West MacDonald.

Maier-de Forest—Miss Margaret Fred-erica Maier, daughter of Mr. and Mrs. Gustave A. Maier, to Mr. George B. de Forest, second, son of Mrs. Shepherd K. de Forest.

Rhoades-Reynolds—Miss Elizabeth Nash Rhoades, daughter of Mr. and Mrs. Lyman Rhoades, to Mr. Stephen Clark Reynolds, son of Lieutenant-Colonel Stephen Clark Reynolds and Mrs. Reynolds.

Safford-Colton—Miss Cornelia M. Safford, daughter of Mrs. Ray J. Safford, to Mr. Wendell Phillips Colton, junior, son of Mr. and Mrs. Wendell Phillips Colton.

Stiger-Ketchum—Miss Isabella Taylor Stiger, daughter of Mr. and Mrs. William Dexter Stiger, to Mr. Morris Ketchum, junior, son of Mr. and Mrs. Morris Ketchum.

Thomen-Sherman—Miss Ingrid G. Thomen, daughter of Mr. and Mrs. Otto John Thomen, to Mr. Roger Fowler Sherman, son of Mr. and Mrs. Lucius Booth Sherman.

Thorne-Weaver—Miss Harriet Van Schoonhoven Thorne, daughter of Doctor Victor C. Thorne, to Mr. William E. Weaver, son of Mr. and Mrs. Lester E. Weaver.

Wardwell-Pell—Miss Clarissa Wardwell, daughter of Mr. and Mrs. Allen Wardwell, to Mr. F. Livingston Pell, junior, son of Mr. and Mrs. F. Livingston Pell.

Wolfram-Hamilton—Miss Brita Ulrika Louisa Wolfram, daughter of Mr. and Mrs. Bengt B. Son Wolfram, to Mr. Abbott Kittredge Hamilton, son of Mrs. William R. Hamilton.

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SOCIETY

ENGAGEMENTS (Continued)

BOSTON

Fay-Sachs—Miss Margery Fay, daughter of Mr. and Mrs. Henry Fay, to Mr. James H. Sachs, son of Mr. Arthur Sachs.

Howe-Bradley—Miss Katherine A. Howe, daughter of Mr. and Mrs. Dudley Rogers Howe, to Mr. Francis Bradley, son of Mrs. Luther D. Bradley.

Powell-Read—Miss Caroline Whidbee Powell, daughter of Mr. and Mrs. Leigh Richmond Powell, to Mr. Robert Parker Read, son of Mr. and Mrs. Harold Wilson Read.

Weeks-Stone—Miss Frances L. Weeks, daughter of Mr. and Mrs. John L. Weeks, to Mr. Davis Balderston Stone, son of Mr. and Mrs. Robert E. Stone.

Welch-Dane—Miss Barbara Welch, daughter of Mrs. Roger Wolcott, to Mr. Ernest Blaney Dane, junior, son of Mr. and Mrs. Ernest Blaney Dane.

CHICAGO

James-Smith—Miss Margaret Elizabeth James, daughter of Lieutenant-Colonel Ralph H. James and Mrs. James, to Mr. Charles Clarence Smith, son of Mr. and Mrs. Clarence Dalrymple Smith.

Stanley-Elting—Miss Helen Stanley, daughter of Mr. and Mrs. W. Edwin Stanley, to Mr. Victor Elting, junior, son of Mr. and Mrs. Victor Elting.

CINCINNATI

Drisler-Berry—Miss Elizabeth Rathbun Drisler, daughter of Mr. and Mrs. William Arthur Drisler, to Mr. Ward Leonard Berry, son of Mr. Edward Hamilton Berry.

Williams-McGill—Miss Bernice Williams, daughter of Mr. and Mrs. George Lathrop Williams, to Mr. Stephenson Waters McGill, junior, son of Doctor Stephenson Waters McGill and Mrs. McGill.

PHILADELPHIA

Galloway-Grove—Miss Jane G. Galloway, daughter of Mr. and Mrs. Charles Douglas Galloway, to Mr. Henry S. Grove, second.

Greer-Hagar—Miss Elizabeth A. Greer, daughter of Mr. and Mrs. Benjamin W. Greer, to Mr. Walter F. Hagar, third, son of Mrs. Lavino Hagar.

Hallowell-Heckscher—Miss Anna Davis Hallowell, daughter of Mrs. James Mott Hallowell, to Mr. J. G. Richard Heckscher.

Hawley-Tucker—Miss Josephine Anne Hawley, daughter of Mrs. John Charles Tancy, to Mr. Francis Jenkins Tucker, son of Mrs. Francis Jenkins Tucker.

Lewis-Walton—Miss Carolyn Montague Lewis, daughter of Mr. and Mrs. Edwin Owen Lewis, to Mr. Wycliff Walton, son of Mrs. John Gardner Walton.

Morris-Roosevelt—Miss Louise Gilpin Morris, daughter of Mr. I. Wistar Morris, to Mr. William Morrow L. Roosevelt.

Okie-Richardson—Miss Delphine Harrison Okie, daughter of Mr. and Mrs. John Mickle Okie, to Mr. Walden Jones Richardson, son of Mr. and Mrs. Clayton Thomas Richardson.

Raiguel-Downer—Miss Katherine Raiguel, daughter of Doctor George Earle Raiguel and Mrs. Raiguel, to Mr. John Pendery Downer, son of Mr. Thomas Downer.

Stewart-de Spoelberch—Miss Katherine Kelso Stewart, daughter of Mr. and Mrs. W. Plunkett Stewart, to Vicomte Eric de Spoelberch.

Weber-Gaskill—Miss Elizabeth Edwards

ENGAGEMENTS (Continued)

Weber, daughter of Doctor Charles H. Weber and Mrs. Weber, to Mr. Charles Francis Gaskill, son of Mr. and Mrs. George A. Gaskill.

SAN FRANCISCO

Warren-Black—Miss Corinne Warren, daughter of Mr. and Mrs. Charles A. Warren, to Mr. James Ream Black, son of Mrs. James Alexander Black.

ST. LOUIS

Shepley-Briggs—Miss Mary Merwin Shepley, daughter of Mrs. Arthur B. Shepley, to Mr. John Hamilton Briggs, son of Doctor Charles Edwin Briggs.

WEDDINGS

NEW YORK

Babcock-Slade—On December 19, Mr. Henry Dennison Babcock, son of Mr. and Mrs. Woodward Babcock, and Miss Katherine Slade, daughter of Mrs. Prescott Slade.

Campbell-Marshall—On November 28, Mr. E. Hamilton Campbell, son of the late Mr. and Mrs. Samuel Isaac Campbell, and Mrs. Daphne Lenthion Dale Marshall, daughter of Mr. and Mrs. John Garver Dale.

Fell-Laimbeer—On December 7, Mr. John R. Fell, junior, son of Mrs. Ogden Livingston Mills and Mr. John R. Fell, and Miss Josephine L. Laimbeer, daughter of the late Mr. and Mrs. William Laimbeer.

Lindley-Miller—On December 10, Doctor Daniel Allen Lindley, son of Mr. and Mrs. Allen Ledyard Lindley, and Miss Peggy Miller, daughter of Doctor James Alexander Miller and Mrs. Miller.

Lutz-Roome—On December 3, Mr. Warren Frederick Lutz, son of Mr. and Mrs. Frederick L. Lutz, and Miss Gwendolyn Roome, daughter of Mrs. Howard Le Chevalier Roome.

Porter-Marshall—On December 11, Mr. Ralph Carlyle Porter, son of Mr. and Mrs. Ralph C. Porter, and Miss Eleanor Todd Marshall, daughter of Mr. and Mrs. James Marshall.

Reed-Hoffman—On December 1, Mr. Louis F. Reed, junior, son of Mr. Louis F. Reed, and Miss Marie Hartford Hoffman, daughter of Mr. Arthur Gilman Hoffman.

Stearns-McCormick—On November 26, Mr. John N. Stearns and Mrs. Alice Cudahy McCormick, daughter of Mr. Edward A. Cudahy.

Van Slyck-Rogers—On December 12, Mr. De Forest Van Slyck, son of Mrs. James Lincoln Ashley, and Miss Katherine Gamble Rogers, daughter of Mr. and Mrs. James Gamble Rogers.

Weiss-Sherman—On November 29, Ensign Donald Frederick Weiss, son of Mr. and Mrs. Frederick A. Weiss, and Miss Charlotte Carter Sherman, daughter of the late Doctor William A. Sherman and Mrs. Sherman.

Willets-Bullock—On December 21, Mr. J. Macy Willets, junior, son of Mr. J. Macy Willets, and Miss Elizabeth Caroline Bullock, daughter of Mr. and Mrs. Edward Wilson Bullock.

WASHINGTON

Cross-Ballantine—On December 19, Mr. John Cross and Miss Barbara Ballantine, daughter of Mr. and Mrs. Arthur Atwood Ballantine.

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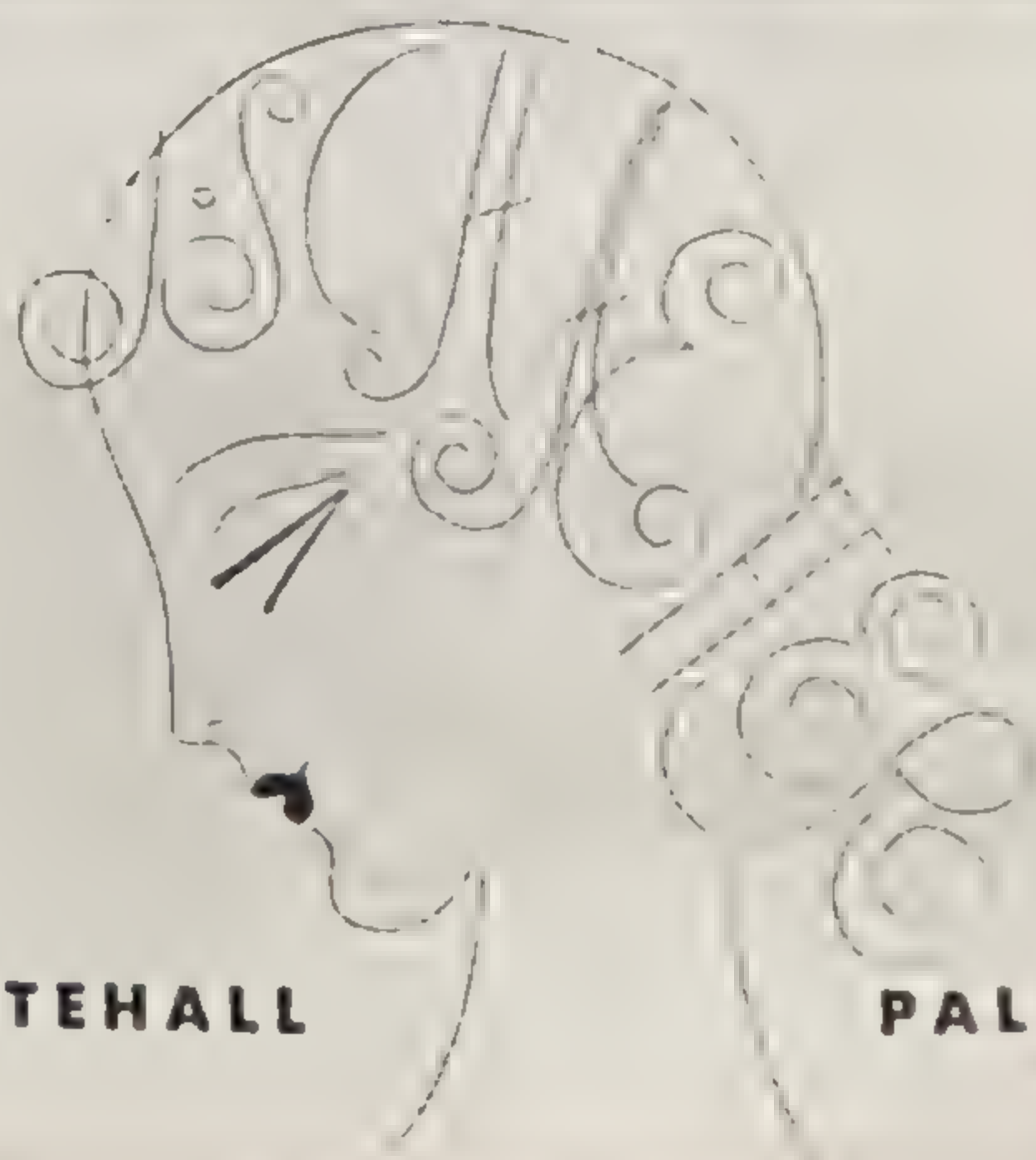
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Vol. No. 79 No. 2

Whole No. 1428



JANUARY 15, 1932

THE CONDÉ NAST PUBLICATIONS, INC.

Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/Frank F. Soule, Business Manager/Printed in the U. S. A. by the Condé Nast Press/Title Vogue registered in the U. S. Patent Office. Executive and Publishing Offices: Greenwich, Conn. / Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1—Cable address, Volon; Paris, 65-67 Avenue des Champs-Élysées—Cable address, Vopar.

Subscriptions for the United States, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$6 a year in advance. Single copies, 35 cents. In Canada, \$1.50 a year extra for postage. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn.

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THERE ARE THREE VOGUES

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VOGUE'S

EYE VIEW

OF THE MODE



WAIST-LINES



BOWS



STRICT AND SOFT



BOSOMS

BY the spring of 1932, the new, high waist-line will definitely take hold. It will take hold on us—gripping us firmly around the diaphragm and the ribs. Vogue has been warning you of this, these many months, and you ought to be prepared.

- Bows will soften everything—from a loose knot of white crêpe streaking across your chest to a tiny twist of white piqué at the neck of a dark wool dress. Most amusing will be a stiffish, long-ended, cat's-whiskers bow, of white piqué, tied at the neck.

- Strict with a softening touch—in that combination lies the secret of the new mode. Exaggerated width and bulk are being absorbed, leaving gentle traces on the shoulders, the sleeves, and on evening skirts.

- Bosoms are softly emphasized by centre shirring, surplice closing, or some clever crisscrossing effect.

- Buttons now figure in the design of the dress. They not only keep your clothes firmly in place, but they play some obscure game of their own, like tit-tat-to, or go into zigzag formations.

- Scarfs will do a lot to brighten up the spring. Long-ended scarfs to emphasize the smart side closing: pigtail scarfs—of bright, braided satin strips—that are great fun to slip over your head; vivid, contrasting scarfs that drape around and outline the back of an evening décolletage.

- If not a scarf or a bow to soften the strict line, then a cape. Almost invariably, a cape goes with some strictly fitted and buttoned effect at the waist. Sometimes a cape drapes around your neck like a scarf. Newest are the capes that resolve into sleeves and then into a trim jacket at the front.

- Nice stunts will be going on at the side, this spring. Wool dresses will cross and fasten, in a vertical line, side front. There's a diagonal cut for evening clothes, sweeping from one shoulder to the opposite hip and moulding the body firmly on its way.



BUTTONS



SCARFS



CAPES



SIDE-EFFECTS



VON HORN

Mrs. HOWARD LINN

Since the day when she came out as Miss Lucy McCormick Blair, Mrs. Linn has been a sparkling figure in the intimate life of Chicago. She stands out from the crowd by virtue of her face, her esprit, her interior decorating, which is charming and original, and latterly by virtue of the Beauty Tableaux that she organized this winter, of which an entertaining sample is shown on page 69

VOGUE PREDICTS

OUR spring clothes will be marvelously easy to wear. We are in for a feminine, a becoming, a very practical mode. There are no exaggerations, no follies to fear. Skirt lengths will stay about where they are, varying according to the type and proportions of the dress. Harsh angles will be softened and bulk largely absorbed. There will be a happy reconciliation between the trim and the trimmed. The new clothes will be both strict and soft. Slim and strict through the hips and the waist; beautifully softened around the bosom, the shoulders, and the neck. Buttons will help to emphasize the strict effect; and bows, very often, will give the softening touch.

- A subtle, yet sensible quality about the new clothes will be their grace and charm. They will be well balanced and well bred. Even the new high waist-line, which by spring will be definitely established, will not cause any great excitement or alarm. It's a radical move for the waist-line to push up and bring a waist into view, but the whole treatment is done so skilfully that it seems the most logical thing in the world. Wind a long sash around your middle, tightly, from the waist-line *up*, and you will get the feel of the new clothes.

Notice that the axis of your dress, which only a few seasons ago was down around the hips, and then shifted to the normal waist-line, is now *above* the waist. And notice how perfectly natural and secure it feels to have it there. The normal waist-line, which we have located with such care, hasn't moved! It's acquired a new dimension, that's all.

- Vogue has been talking about this new feature of your anatomy—the waist—so long, that your ribs ought to be properly thinned down. If you haven't yet found the natural curve of your waist, you will have to keep on with exercise and massage. There's a new system in Paris, which every one is pursuing in anticipation of the spring mode—a group of Italian masseuses, who thin your whole body by making you go through movements instead of submitting to massage.

Even those practically perfect figures, which have been superior to the idea thus far, will adopt the all-in-one corset this spring. There's nothing like this foundation garment for establishing the smooth curve of your waist; and the brassière top gives the right high-bosom line. It's the contrast between the trim, high-moulded waist-line (you will be tempted to call it a high-corseted waist-line) and the becoming, softened treatment above that sums up the chic of the new clothes.

- The new evening dress is a simple sheath that grips the body firmly, right up to the bosom, which is softly emphasized by centre shirring or by some crossed or surplice effect. In the day clothes, the bosom is softened by shirring, by bias cut, by neck-line drapery, or by big floppy bows.

There are many ways of getting the high-moulded waist-line effect: a combination of cut and buttons will sometimes do it, and there are two types of high-waisted suit skirts. One type finds the curve of the waist and settles there, the top cutting sharply across the blouse; the other type has a top that develops into long bandage ends that wind around the diaphragm and the lower ribs and merge into the drapery of the blouse. Watch out for a slight lengthening—for balance—of these high-waisted skirts.

Do these slim, high-waisted skirts and high-bosomed evening dresses conjure up visions of the Directoire epoch before your eyes? The parallel is there, but the actual effect won't be at all the same. That's because of the deep, moulded waist, in the new clothes, that leads up to the high waist-line. Call the new fashion the moulded Directoire, if you like.

Closer in spirit than the evening dresses of the two periods are our day clothes with the clothes that gentlemen of the Directoire wore. Shades of Beau Brummell with a jabot jutting out of the opening of his high-waisted waistcoat! Many of the coats, with their wide revers and narrowed waists, follow almost exactly the Directoire lines; and yet, somehow, they don't look at all like the clothes of that bygone period.



- But period effects are the last thing we shall take seriously, this spring. And it won't matter at all whether sleeve interest is concentrated at the elbow or the wrist. The new dress must somehow achieve a harmonious whole. You'll judge it on its becomingness and wearability, first of all. Here are clothes, to choose from, that you can wear all day long, that you can wear outdoors or indoors.

Suits or coats that are strictly fitted through the hips and the waist, and softened by draped revers, a bow, or a bright scarf, are both smart and charming on the street and equally right for morning or afternoon. A suit isn't interesting only for its jacket, this year; it's equally interesting for the way the skirt mounts up against the blouse. Many skirt-and-blouse combinations look like a one-piece dress, so that you have all the chic of a suit for the street, and the charm of a dress for the house—with the added advantage that your dress can have a variety of different coloured tops.

- To feel thoroughly a part of the spring of 1932, you will want one of the tailors with a skirt that mounts high and cuts sharply across the blouse. A suit of this type will be strict, throughout, with a bright bow or scarf at the neck. Most amusing is a cat's-whiskers bow that branches out in long, stiffish ends from a white piqué (usually silk piqué) blouse. The skirt may be fitted and buttoned in the curve of the waist-line, or it may develop into a belt that winds around and buckles or buttons in a businesslike way at the back. These suits have short, box-like jackets, dug in a bit at the waist. They button, single or double file, up the front. They are smart in rough, close, almost prickly

BUTTONS will come back in full force, and, when they appear, it will be for a definite purpose. On Worth's "Alerte" (lower left), they go in a military silver metal row down one side of a navy-blue woollen coat

On Lanvin's "Tyrolienne" (standing figure), the buttons are of red corozo, and they go straight down the front of a rough red woollen coat-dress. This is from Bergdorf Goodman

Mainbocher's black crêpe marocain dress, "407" (lower right), has square carved buttons accenting the diagonal cut across the front; from Russeks

woollen. You might have a suit of this type in navy-blue—if you are looking for the smart, practical spring colour, there it is; and it would look very new in one of the blond or mastic beiges. Blond corduroy will be an excellent note for town wear, this spring.

- Instead of a formal coat-and-dress ensemble, choose one of the new suits with a blouse and skirt that look like a one-piece dress, even though the blouse is white and the skirt is black. That's because the top of the skirt winds around and blends with the drapery of the blouse. The jacket of a suit like this will be rather indefinite in outline, half-jacket, half-cape, but fitted trimly at the waist. Nothing can be quite so smart for an ensemble of this type as black. It might be made of that new light woollen that is woven as thin and flat as crêpe. Quite formal afternoon black dresses will be made of this woollen or of a mossy silk that looks like wool.

- It would be sensible to have in your spring wardrobe a suit and a coat, with the qualities of strict and soft in equal quantities. It's this combination that makes clothes so easy to wear at any time or anywhere. Coats and suits of this type usually have a strict, high-waisted closing, with softly draped revers. Sometimes, the jacket of the suit is quite plain and trim, and the blouse ties on the chest in a big floppy bow. Sometimes, a bright scarf will give an individual and becoming touch in the opening of the coat. Jersey, which is going to be of enormous importance, would be ideal for clothes of this type.

It is made in all weights and in all the new colours, almost invariably with a diagonal weave. Corduroy would be smart in blond, blue, or dark brown. Velveteen is another suggestion. It would be perfect for town, in bright sapphire or in dark navy-blue. The dress may be in a contrasting colour, but it holds its own against the colour of the coat. Violent contrasts are out.

- You will find that one-piece woollen dresses are more useful than ever, this spring. There are a dozen new inventions to make them smart and easy to wear on the street. Side closing is a feature of dresses of this type: a straight-forward, crossed-over line that buttons vertically at the side. The best of these dresses are strict and simple—the separate adjunct, whatever it may be, gives the softening touch. There may be some subtle complication—pin tucks, perhaps—to emphasize the points of the shoulders or soften the sleeves. So much for the influence of balloon sleeves and epaulets! There's another way to emphasize the shoulder: a twist of material, at the edge of the shoulder or the top of the sleeve.

Jackets, capes, scarfs, and changeable bodices—these are a few of the tricks to make your dress ready for the street. Some of the jackets that make an honest suit out of a dress are really half-capes: a cape at the back that resolves into sleeves, which, in turn, resolve into a fitted jacket at the front. Some dresses have a cape incorporated in the cut—always with a strictly buttoned effect at the waist; other models have a cape to sling around the neck.





The changeable bodice is a brilliant idea. It resembles, a bit, those handkerchief-tops to pyjama trousers that a lot of people wore last summer at Antibes, sleeveless, crossed in front, and knotted around the waist. Guaranteed to bring any listless dress to life. Have one or two of these, in *peau d'ange*—white or one of the pastels.

Almost any effect can be achieved with the help of a scarf. Don't be afraid of trying out any *hardi* combination—tie a pale mandarin scarf in the neck of a moss-green suit. Huge, plaited, supple satin scarfs will be the most exciting of all. They are braided like a heavy pigtail, with a loop at one end to slip over your head. It's the different colours you will think of braiding together that will give these scarfs their individual chic. Plait sapphire-blue and yellow and mastic-beige together, and wear the scarf with a mastic woollen

dress. Fur trimming will be inspired by the separate fur piece, but newer when actually attached. A fur bow at the neck of a dress is a very modern note.

- Light coloured, light-weight woollen dresses are going to be a new element in our lives. We shall wear these dresses in town, just as we wear summer crêpes. They are heavenly in the yellow-beiges, in corn, in greyish water-green—or any of the aquarelles. They are so light that they will be comfortable on all but the very hottest days. Many woollens will have an open or a lacy weave. A very close lacy weave will be used for dresses and coats. The open weaves will be encrusted at the tops of bodices. Short-sleeved woollen blouses will be smart. Stripes, for the country, will be ultra-chic (or indescribably dowdy), but, apart from a few striped patterns, there will be no colour mixtures in woollens.

Capes and buttons

CAPES will be smarter than ever, in many and varied forms. Redfern drapes a cape of black woollen in crossed effect on "C'est Paris," shown at the upper left and again, without its cape, on page 36; Russeks

Lucile Paray's "Simple Histoire" (next to left) has a wide revers that turns back to wrap around the shoulders in a cape edged at the neck with white piqué; from Russeks

BUTTONS again! In brown on Lyolène's coat, "257," to match the brown wool. There's a red jersey scarf, too; Best Mainbocher's "439" has blue buttons in double-breasted array to match the blue of the cloth; Bergdorf Goodman



MORE CAPES! Goupy's "Bleuette" (above), of blue wool. It's a bolero cape-jacket and a dress; Altman Augustabernard's "739," below it, is a brown madiana cape-jacket with black astrakhan; Jay-Thorpe BOWS will be ubiquitous this spring. Practical, as on "Puzzle," Lanvin's navy wool suit with ermine Decorative, like the white linen bow on Augustabernard's black wool dress-and-jacket, "752"; Emmett Joyce Or the white silk piqué bow on Redfern's "C'est Paris" (also on page 35)

- Prepare for a blue spring, but be cheered rather than depressed at the thought; everything from bright navy to deep horizon shades, with cornflower-blue the newest note. After blues, come the reds—all the warmly glowing rosy shades, as well as a plain, old-fashioned Paris-taxi red. A country coat in vivid sunset-rose would be a lovely thing. After blues and reds come the aquarelles, with the yellow-beiges best of all. A creamy toffee-brown will be very smart.

- The new silks will duplicate the woollen colours. More than ever they resemble wool. They have a mossy surface, a depth of pile. They are very supple, very mat. Some have a tiny self-pattern in the weave, particularly smart in black. Prints will have a very different aspect, this spring. Patterns will be printed in two

shades of a colour, giving more the impression of a unicolour than a print.

- Stockings will be lighter, this spring, and beige gloves will have a definite comeback. It will be important to match the glove to the stocking, and to key them both to the colour of the dress. The aquarelles call for a lighter beige; the vivid colours must be sustained by deeper sunburn shades. Blue gloves and light brown gloves will continue, but black gloves and white gloves, as used for the sake of violent contrast, are dead. Like the rest of the new mode, gloves will be inconspicuous. They will be shorter, and often they will be shaped to blend imperceptibly with the sleeve. Kid shoes in navy-blue and in dark brown will give a town look to silks and woollens in the bright shades or the aquarelles.



• Hats will grow tired of moving from back to front and will start a new movement, from left to right. A fold across the crown or a sharply upturned brim will give this line. There will be flower trimming and ribbon trimming, and a revival of real Easter hats will be seen.

• Evening clothes, this spring season, will be as simple, as wearable, and as becoming as the clothes for day. The simple dinner-dress will have a very definite niche of its own. It will be shorter than the real evening dress—not more than ankle-length—and it will have covered shoulders or sleeves. It may have real sleeves, usually elbow-length, rather wide, and slit. The chiffon-type of dinner-dress is often made this way. Crêpe dresses sometimes have a scarf-cut at the top that gives a moderate décolletage

and covers the tops of the arms. A very smart idea is to twist the loose ends of this scarf around the ribs and tie it at the back. This emphasizes the deep, moulded waist-line. Separate jackets are another way of providing a dinner-dress with sleeves. Have several of these jackets, in jewel-coloured velvets, with huge sleeves.

• You will rely on these simple dinner-dresses, this season, just as much as on your country clothes. They have become an absolute necessity. They are newest and most practical made of the dull, heavy crêpes. In black for restaurant dining; in vivid shades or pastels at home.

• The real evening dresses are enchanting. The moulded sheath of the winter clings to the feminine figure more closely and outlines it more clearly, yet is,

STRICT AND SOFT, one balancing the other, will be a conspicuous note. In Bruyère's "Avenue du Bois" (upper left), a wide collar softens the jacket of a navy-blue diagonal wool suit; from J. J. Jonas Jane Régné softens a tailored red wool dress, "137," by puffed sleeves and a bow. In "136," she adds a collar and revers of blue-and-red print to a black jersey dress. Redfern's "Favori," a black crêpe caraco-jacket suit, has a draped yellow silk jersey scarf and blouse



VIONNET

HOYNINGEN-HUENÉ, PARIS

Need we tell you that the high point of this dress, "4435," its whole character, lies in the shirring and fitting at its waist-line? It has all the seductiveness of those laced velvet bodices on pretty peasant girls, plus the extreme sophistication lent by the décolletage and the long, sweeping lines of its skirt. It is made of chiffon in a shade of pale green that positively makes you thirsty, and the diamond ring and bracelet worn with it are from Mauboussin

strangely enough, easier to wear. This has become the really important dress. There is a diagonal cut in evening dresses that is new. It sweeps in a broad path, from one shoulder to the opposite hip, moulding the body firmly on its way. Sometimes, a surplice closing of the bodice goes with this cut and outlines the bosom. Very often, the décolletage has a diagonal or one-sided line. A very new décolletage has one strap that catches the straight edge of the bodice, just off-centre, and cuts across the chest, to disappear over the shoulder and link up with the dress at the back.

- The puffs and flares of the winter will be very much subdued. Smart traces of their influence are seen in flat asymmetric tiers at the back, or in asymmetric back panels. A very new evening skirt, particularly right for the ankle-length dinner-dress, has fulness concentrated at centre-front and centre-back.

Scarfs, more than anything else, keep back interest alive. A bright scarf outlining the back décolletage is a charming note. It's smart to let the scarf twist into the waist-line drapery of the dress and continue, in one-sided panels, down the back.

Whatever you have in the way of evening dresses, you must have at least one dress of dull, heavy crêpe. This is the great evening fabric for spring. It is the perfect medium through which to express the new colours: flame, orchid, pale water-green, corn and banana-yellows, and various shades of rose. Even the new satins have a dull, mat look; and crêpe is better, in any case. Fresher, newer, more alive than chiffon is chiffon organdie, which is a silk organdie. A year ago, almost any evening dress looked right so long as it was white. Now, even the best dress doesn't quite come off in white, and the place of white satin will be taken by aquarelle crêpes.

- The way you do your hair will count as much as your jewels, in the evening, almost as much as your dress. Do it any way you like, so long as it doesn't look like the coiffure of any one else. If you want to keep your coiffure fairly short for day, then have some false bits of hair made up—a bandeau of ringlets or some Victorian curls, to produce a different effect.



AUGUSTABERNARD—MARY WALLS



HOYNINGER-MUENÉ, PARIS

Long the exclusive property of platinum blondes, orchid has all at once taken a brace, and this spring is going to steal your hardened heart away. If you saw this Augustabernard evening dress, "732," all subtle cutting, in orchid with shoulder garlands of pink and red roses, you would at once become an orchid addict. It has a looped bow breaking its moulding. It is worn here by Miss Agneta Fischer. The jewels that add to its glamour are from Boucheron

A dress the colour of an orchid



HOYNINGEN-HUENÉ, PARIS

CHANEL—HATTIE CARNEGIE

The shell-pink of perfection

Miss Joan Forbes came up from her Biarritz house to Paris for the pre-Christmas season and attracted endless comment on how lovely she looked in the new version of the Chanel bustle dress. This is the dress, "231," of dull, heavy faille in a melting shade of shell-pink, with an asymmetrical pouff in back

HOW MUCH OF A SNOB ARE YOU?



EVERY one is some kind of a snob. The people who are snobbish about snobs are themselves snobs. De La Rochefoucauld said, "*Surtout cultivez vos préjugés,*" and a snob is really nothing more or less than a person who cultivates his prejudices. Some are cultivated, like lettuce above ground, in the open; others grow in subterranean caverns of your consciousness, like the mushrooms of a man who never goes down cellar.

Because of the joy man takes in the display of his mental and emotional insides, digging these snobbisms up and dissecting them, and most of all watching your friends dig theirs up, makes a sport only second in pleasure to that of pouring out your troubles to a doctor. At any rate, here is a new game worthy to fill the hour while your dinner digests; it is called, "How Much of a Snob Are You?"

1. Would you, although democratic as all get-out with your furnace man, hang a Picasso on the walls of your modern drawing-room, in spite of the fact that it gave you a nightmare every time you looked at the thing?

2. When you take ladies out to lunch or dinner, do you take them to the restaurant that you feel befits their social station—Gwendolyn to the Colony, Lucinda to a speakeasy, and Betty to a Tea Shoppe,

rather than be seen publicly in the right restaurant with the wrong woman?

3. Would you refuse to go out to a meet of hounds if you knew your boots didn't fit and your breeches were ready-made?

4. Would you, in house-hunting, sacrifice a perfect apartment, but with a location that was humblish, for a middling one with a swell address?

5. Have you ever consciously thrown your coat back over a chair so that the fashionable label may be in evidence?

6. When some tremendous swell takes you out to lunch, do you order tomato-juice and other smart dishes in spite of the fact that you are dying for a good suburban chicken patty?

7. Have you any good old friends whom you adore, but do not ask to your best dinner-parties?

8. Do you pick your pets with an eye to their chic? Thus, would you pass over a collie with a ravishing personality in favour of the fashionable wire-haired dachshund or Siamese cat, without any particular affection for these breeds?

9. Do you care enough about going to Europe to sail second class?

10. If you were faced with the choice of an excellent school from the point of view of education and a fair school with aristocratic traditions, would you sacrifice your child's education to swank?

11. If, recuperating from an appendectomy in the hospital, your most appetizing beau were coming to call and your room were sparsely filled with flowers, would you send out for flowers and pretend that these items of floral display were really tributes to your popularity?

If you answer all of these questions Yes, you are a hundred per cent snob. Each yes counts 5 per cent. What, then, is your rating?

12. Do you pick the guests for your opera box for their looks?

13. Do you call important people by their first names without knowing them at all, like Kit Cornell, Red Lewis, Birdie Vanderbilt?

14. Do you, when packing for a weekend, put in your best nightgown if you know that a smart maid will unpack you?

15. If you wanted to see a play frantically and could only get balcony seats, would you go?

16. On board a liner, would you drop snootily in for a dance clad in tweeds when all the other dancers were in their best, merely *pour épater les bourgeois*?

17. If you were at Belmont and the world's most loathsome climber joined you just as a photographer came up—would you turn your back rather than be snapped and published in a paper in company with the parvenu?

18. When the conversation turns to a celebrity, is it impossible for you to refrain from letting it slip that you know the glorious one?

19. Can you see the terms "née," "society matron," "much-fêted," or "country estate" without nausea?

20. When you were asked to play this game, did you say right away "I don't know what you mean by a snob"?





SCHIAPARELLI MODELS FROM BERGDORF GOODMAN

Blond corduroy will be just about the smartest thing that you can have for town this spring. Schiaparelli makes a suit of it, "1060," with strict, trim, clean-cut lines, but the big, floppy bow at the front of the crêpe blouse softens it charmingly. The Agnès corduroy hat, "Grande Soirée," has the left-to-right treatment

Schiaparelli does bold things with colour, this spring, and gets away with it. Here is a moss-green woollen suit, "1051," with a splash of mandarin (it looks like deep salmon) at the neck. The separate woollen scarf links up the colours of blouse and suit. J. Suzanne Talbot's hat, "Renaissance," is of breitschwantz felt



VIONNET—JAY-THORPE

Vionnet's rose-red woollen coat, "6342," has the deep, high-moulded waist-line that is the great feature of clothes for spring. Cut, crossing, and buttoning combine to achieve this line, softened by the luxurious trimming of black fox. The Reboux hat of red and braided black felt takes a dive over the right eye

Bright intervals before the spring



- This blouse (top) is knit with a stitch that won't stretch. Miss Daphne de Levis Prizer posed
- A crocheted hat with a brim and a new slant. Madame Pagès posed
- The smart gilet-scarf looks very new when hand-crocheted; posed by Miss Agneta Fischer

HOYNINGER-MUENÉ, PARIS

KNIT YOUR OWN

or crochet it

FOR downright, blue-blooded swank, these days, you have to have something knit by hand. An honest-to-goodness hand-knit sweater or bathing-suit, a crocheted cap or scarf. There's a sort of arrogant race about these things—the same sort of race you recognize in a Harris tweed or a cool hand-woven Irish linen sheet. Out in the open market, to be sure, they cost a pretty penny, and you have to admit they're worth it. But many a lady is getting around that by knitting her own, and the click of knitting-needles through this fair land rattles louder than the click of backgammon chips. To make matters simpler, Vogue herewith lays down a few new recipes for some of the smartest hand-knit things on earth to-day.

KNITTED GOLF BLOUSE: The materials required are 6 balls of Bucilla cassimere yarn; one pair of Bucilla celluloid knitting-needles No. 2; and one pair of steel needles No. 13. The stitches used are: first, ribbing of knit 2, purl 2 for the lower end of the garment and for the cuffs, and, second, stockinette stitch, knit 1 row, purl 1 row, for the body and the sleeves.

The height of the blouse should be about 17 inches, the width of bust 34 inches, and the length of sleeve about 18 inches at underarm before cuff. The gauge (tension) should be about 7 stitches to the inch and 10 rows to the inch.

For the back, with steel needles, cast on 116 stitches for lower edge and work in ribbing of knit 2, purl 2 for 32 rows (2½ inches). Change to large needles, and work in stockinette stitch for 7½ inches, or to desired length at underarm. Bind off 5 stitches at beginning of each of the next 2 rows, then decrease a stitch at both ends in each of the next 3 knitted rows (8 stitches in all, decreased for each armhole). Work even until there are 6 inches from last decrease. On the next knitted row, bind off the first 12 stitches, knit the next 24 stitches, turn, purl back over the 24 stitches, turn, bind off 12 stitches, turn, purl back 12 stitches, turn, bind off 12 stitches, and break off yarn. This is for the right shoulder. Bind off the next 28 stitches for the back of neck; on the remaining 36 stitches, work the left shoulder to correspond with the right, binding off (Continued on page 88)



HOYNINGEN-HUENÉ, PARIS

This queen of pyjama tops is knit by hand—can be knit by your hands if you promise to obey the directions given on page 44. What with its cool moss stitch, its made-by-hand arrogance, it is about the smartest top any beach pyjama could have—not that there's any law against wearing it for other purposes. That surplus closing and tie waist make it a sports sweater par excellence

The knitting-needle is revived



The light, bright reds and the aquarelles

1. There are quantities of reds among the new colours, lovely, soft, bright, warm reds—chiefly the yellow-reds. Jeanne Lanvin uses flame for this model of crêpe marocain. 2. Jane Régný's "137" is of one of the light-weight woollens that are painting Paris red. In other years, crêpe would have been the choice for this; from Hattie Carnegie

3. Rose-red and rough, light woollens—no wonder she looks so triumphant in Schiaparelli's "1045." Its colour and fabric are slated as spring leaders; from Franklin Simon. 4. Paris calls this cheerful shade "taxi-red," probably because nothing is likely to stop its progress. You see it here in Worth's "Rive Gauche," of light-weight woollen

5. An exciting bit of spring news is that pale coloured woollens will be smart in town—like the greyish water-green woollen that Chantal used for this frock called "Patsy." 6. Pale water-green is a head-liner among evening colours for the coming season. Maggy Rouff's "Empire," of satin, is new for early spring and delectable for summer

7. Here is another of the aquarelles so smart for spring. Crêpe de Chine is the fabric, Lucile Paray is the designer, and "Printemps" is the result; Bergdorf Goodman. 8. Pale mandarin is a new colour in light-weight woollens, a luscious shade to wear under a beige or a brown coat. The short-sleeved dress is Schiaparelli's "1054"; Wanamaker



The soft, pale shades and the newest blues

1. Paris puts orchid-rose way up in the evening colour scale, and crêpe way up in evening fabrics. Both are charming in Chantal's "Roseline," with its oval neck and slim silhouette.

2. The self-striped jersey that fashions Maggy Rouff's "Bonne Franquette" is one of the new woollens, and the soft green is as smart as the fabric; from Bruck-Weiss.

3. Newer than white, and a shade more flattering is "ivoire patiné," the colour Chantal chose for "Peau d'Ivoire." Again the fabric is one of the new light-weight woollens.

4. Pale corn-yellow is one of the loveliest of the new aquarelles, and it's specially lovely in a sheer crêpe, like that used for Jane Régný's "Florence"; from Emmett Joyce.

5. The aquarelles have their rivals in the strong, vibrant colours—like the gold of Lyolène's "239." It's made of jersey—one of the popular lighter woollens. It is from Altman.

6. All the fashion prophets say it's going to be a blue year, and one of the best shades will be a deep horizon-blue. Here is Lyolène's "218," which is made of a wool jersey.

7. Cornflower is another blue-blood among spring shades, and it's ravishing in light-weight woollen. Goupy's "Bleuette" has cape-like sleeves. Altman has this model.

8. And navy-blue is well in the picture. It's the colour of the light-weight bouclé woollen that Lyolène has used for "252"—a daytime frock that moulds the figure firmly.



THE BEAUX

The Beaux Arts Ball, this year, is called the First Inaugural Ball, both because its period is to be that of the famous Washington Inaugural Ball in 1789 and because, on January 22, it inaugurates the giving of the great Beaux Arts Balls at the new Waldorf-Astoria

The costumes of the guests must centre about the year 1789. The pageant embraces our earlier history. Vogue herewith presents a few thoughts for those whose imaginations have gone stale on Martha Washingtons. At the top, a trim costume for a lady, in the grenadier tradition

Next, one of the Tripoli pirates that were to become the bane of John Paul Jones's life, bare-legged, bedaggered, and with the tattooed names of his inamoratas successively crossed out as they supplant one another in the sailor's heart. Dashing on a man or a neat-hipped lady

A sprightly John Alden making Puritan whoopee comes next, a costume after the hearts of gentlemen fed up with being made to dress like Roman Emperors. At the lower right, lo, the poor Indian, in full feather and war-paint. All these can be reproduced by Bayer-Schumacher

ARTS BALL



At the top of the page is one of the Signers of the Declaration of Independence caught tripping the light fantastic rumba. Wall Streeters will not feel too silly dressed in the unexaggerated garb of their great-great-grandfathers

Next to him stands his good wife, a friend of Mistress Washington, coyly, demurely, and becomingly adorned. Here, again, we see that this period offers opportunities for the middle-aged lady, unsuited to the costume of Cleopatra

Another Red Indian, one of those aborigines John Smith fell upon after he had finished falling on his knees (in prayer), here flaunts his feather, conceals a tomahawk, and shows what it means to give a real Indian war-whoop

A fine, stout Dutch burgomaster from New Amsterdam comes to the Inaugural Ball with his clay meerschaum, and many of our modern bloated bond-holders with avoirdupois will be glad to adopt these dignified garments

Last, we have a little drummer boy from the Continental Army. This costume would be remarkably becoming to our slim, athletic débutantes. All the costumes on this page can be reproduced at the Brooks Costume Company



CECIL BEATON

Mrs. C. Oliver O'Donnell

Mrs. O'Donnell, who was Miss Marian Gray, was married late in November and is still on her honeymoon in California. She is the daughter of Mrs. Kenneth P. Budd and of Austen Gray, Esq. Both she and Mr. O'Donnell are addicts of Newport, and they expect to build there and keep a pied-à-terre in New York. Her gown is from Jeanne

VOGUE POINTS from PARIS

about life and clothes



ON the surface, Paris seems to be the same. People going the same places, doing the same things. Florence's packed every night; Victor's new restaurant where smart women lunch; the Maxwell parties; formal dinners; Rubinstein and Lehmann concerts; "La Route des Indes," at the Gymnase, with the *mise en scène* charmingly planned by Mrs. Henry Bernstein, and Alice Cocéa, in her blond evening satin; "Judith," by Giraudoux, with Lanvin's divine dresses; the German film, "Le Congrès s'Amuse," at the Miracles.

- On closer inspection, there's a change. Everything is more real. Less brilliant, but deeper; less noisy, more vibrant. It is not good form to display so many dresses, so many jewels, such light-heartedness as in the past. Recently, only three women wore evening dresses at a concert.

- Something is happening in the big world—no one quite realizes where or how. Real joy is discovered more and more in simple pleasures, in music or fresh air, in sports or friendly gatherings at tiny restaurants, in shooting week-ends, in bridge, in small dancing parties.

- Only two types of restaurants are interesting at midday: the Victor, where you can lunch between fittings, discuss your new clothes with your friends, and see the smartest international Paris crowd—and then, there is the real *bistrot*, Russian, like "Korniloff," French, like "Monteille" or "Vincent," where the atmosphere is genial, the cooking exquisite.

- The zest for amusement expresses itself in clothes this year. Impeccably correct or not—who cares?—if we are youthful, chic, and have some cachet of personality. To be smart just now, you must not dress at all in the classic way. This does not mean that it is all right to lose your sense of balance or harmony, but you may have a very exaggerated hat, a very silly muff (silly because so big or so small), and look your best because of it.

- Fashion has picked up a bad habit; we adore to speak of style influence. "Renaissance" is the dada of the moment. It is smart to look like a troubadour or a page boy—the big sleeves, the tiny cap with an impertinent quill, or a beret, clapped on the side. (The Eugénie movement is finished, abhorred.) It is clever to remark: "Don't you think Madame Jean Larivière—or Madame Lelong, or Madame Alfred Fabre-Luce, or the Comtesse de Cossé-Brissac—is a living Botticelli?" The best compliment one can pay a woman, just now, is to say: "Do you, beautiful lady, really understand your deep self—why, you have quattroceto hands, and forehead, and soul?" It is quite as good a topic of conversation as new social methods—and much more pleasant.

- Every woman's wish, just now, is to be very slim through the waist. There are many ways: order the Vionnet black satin evening dress, as did Madame Revel, with the pinched-in waist-line and the bow at the back; roll over on yourself sixty times every morning; or have recourse to the new Italian *masseuses*, who learned their skill in Japan, and force movements, not massage, on your muscles.

- Hair is the great preoccupation—long hair, short hair? The wind-blown coiffure is only smart on a woman like the Marquise de Lambertye, who is of the Spanish type, with dark hair neatly waved. Many curls have been cut off, but, as a rule, something must happen; at least behind your ears. Tightly rolled curls on each side, with the back hair swept smoothly and diagonally across the head or curled up gently to give more softness to the neck-line. At night, every

one strives for individual coiffures. Madame Ganay flanks her small chignon with diamond hairpins. Antoine's ringlet coiffures are the talk of the moment.

- Berets, berets, berets. And how well they look with the strict, fitted, buttoned suits and coats that are found to be so smart and practical for a runabout sort of life. The Comtesse di Robilant came to Mrs. Corrigan's great luncheon party at the Ritz in a trim suit and beret from Patou; while Madame Lelong wore the typical Reboux—an astrakhan beret placed forward on one side over an under-cap of red velvet geraniums. It is only in Paris that a hat like that would have significance, impart a thrill. The Comtesse de Castellane has the same hat and pins a bunch of vivid geraniums on her muff.

- Half of Paris insists upon the long evening coat—like the Augustabernard type with a sable or fox collar. The other half is loyal to short ones; in which case, they really turn out to be smart fur capes. Sert, the great painter, designed one of three silver foxes, for his lovely wife.

- Parisiennes are still infatuated with the all-black day ensemble, occasionally cheered by a hat in a vivid colour. All-brown is the next favourite. And there is now a sprinkling of violet shades about.

- At fashionable private dances, dresses are all closely moulded. Lelong's black faille dress with the one-sided strap décolletage; Mainbocher's sapphire velvet; Augustabernard's model of starched chiffon in smoky stocking colour with shoulder ruffs; Lanvin's white crêpe with paillette-winged bolero—these are creating a big impression these nights.

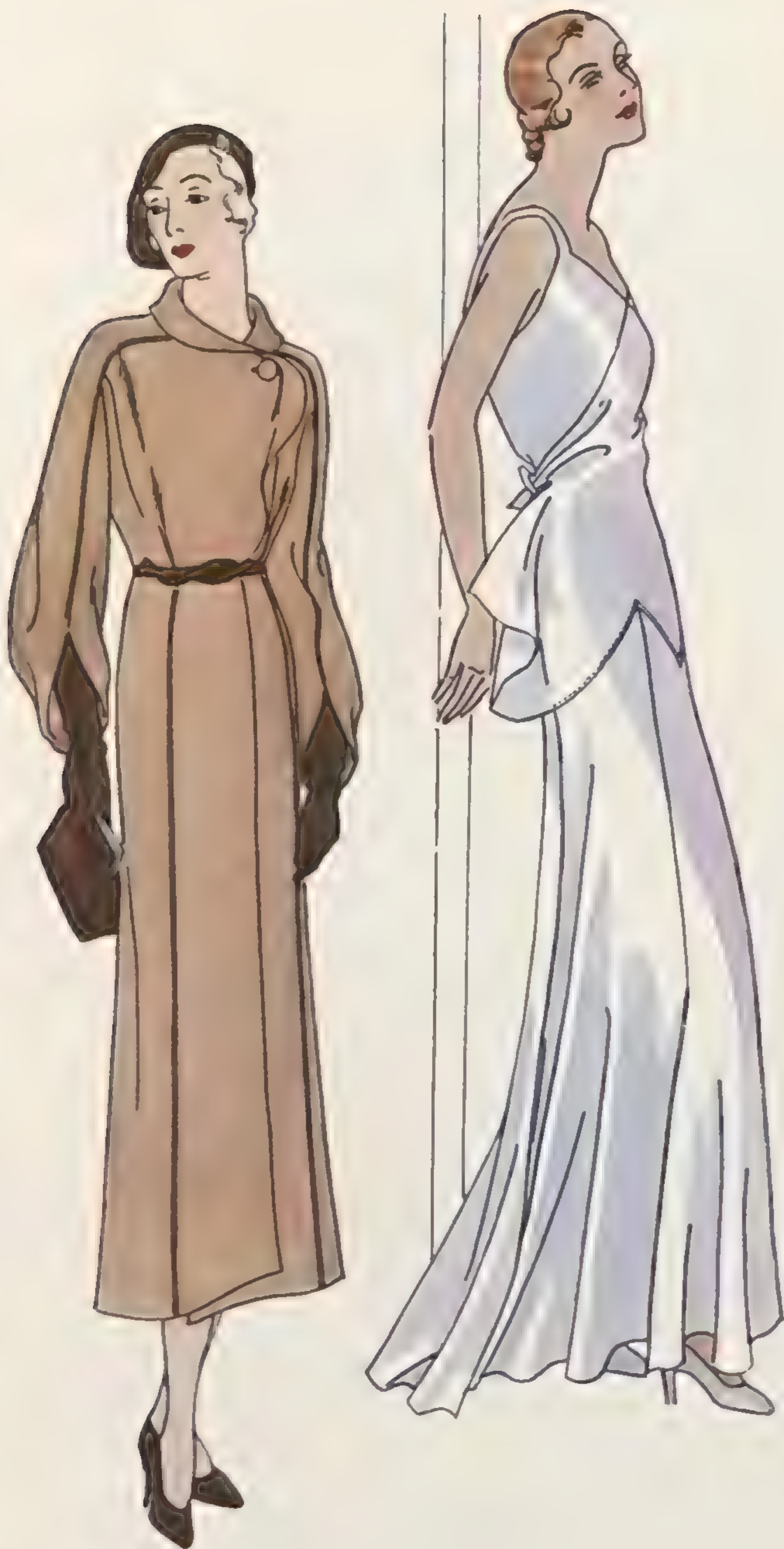
COUTURIER DESIGNS

WHEN you buy clothes at this time of year, it's a good idea to know all you can about colours and fabrics. Otherwise, you might overlook the new dark beige shown in the coat at the left—a very chic spring colour. Forstmann has it in the diagonal woollen illustrated on the opposite page.

You might not realize that prints are newest of all when used as blouses or for trimming. The one below, from Cheney, in rust, green, and cream colour, would star in either rôle.

Monotone heavy sheer crêpes are chic now under your coat and will be better than ever when they emerge later on. The rose-rust of the crêpe romain from Skinner is a leading shade.

And this is going to be a blue spring—with innumerable plain blues and still more figured ones, like the charming blue-and-white silk voile from Roessel that is illustrated below.



- A single button high at the neck, a fitted waist, and unusual sleeves make this, No. 147, a very chic coat. It is designed for sizes 32 to 40, of light-weight woollen in the new darker beige that is so good

- There are a dozen new fashion points in evening dress No. 148. It has that high, moulded look in front, modified and becoming back fulness, and a skirt flat before and full behind. Designed for sizes 32 to 40

- Have your evening wrap either very long or very short, or better still have one of each. This prune velvet with ermine, No. 145, is designed for sizes 34 to 42 and may be cut to caraco length if you prefer a shorter wrap





• It's smart to use print as a trimming instead of a whole dress. This dress of brown canton crêpe, No. 146, is a chic example. And it's smart, too, to have that higher-than-the-waist fastening. This model is designed for sizes 34 to 42

• Blouses are another good place for prints. This one goes with the blue woollen ensemble, No. 149, and is cleverly cut so that the collar drapes softly

• Cornflower is one of the best shades for this blue spring. Ensemble No. 149 has a cape with the shoulder tucks that Paris is stressing. It is designed for sizes 32 to 40. The cape fits into a tight peplum in back



Fabrics for a new season

• Dusky rose-pink crêpe de Chine fashions ensemble No. 150, designed for sizes 32 to 40. Faggoting trims both the dress and the caraco, with its beautifully cut lines, its softly tied front, and its wide sleeves

• The bright blue-and-white silk voile at the left is from Louis Roessel. Its neat, small design makes it well suited to the blouse shown above

• The rose-rust crêpe romain from William Skinner is smart in dresses like No. 146

• Cheney is making three-colour prints like that at the left—excellent for blouses

• The dark brown fabric is a diagonal wool from Forstmann, designed for coats



• Above, she is wearing her plaid suit again and is ready to leave the club. For the drive home, she has thrown a top-coat to match over her shoulders. It took just a moment to change her appearance completely and to pack her golf accessories in the medium-sized pigskin bag from Hermès that she always uses

• Some of those important details are shown at the right. The sturdy golf shoes have crêpe rubber soles, the stockings are of lisle, and the socks are angora; from Fortnum and Mason. At the far right, the gloves are of white crocheted string and buckskin, the belt of plain brown leather. Both are from Hermès



• Miss Virginia Thaw arrives for lunch at the country club in a costume that would be equally smart at the Colony Club, a suit of blue-and-grey plaid from Romaine and Patterson. With it, she wears a blue hat with a quill, yellow suede gloves, and high-heeled, simple brown leather pumps

• At the left, Miss Thaw is on the first tee. She still wears the plaid skirt, but she has replaced the suit coat with a pair of beige angora sweaters from Peck and Peck. She wears a plain, brimmed brown felt hat from Bendel, and a hand-knit yellow scarf from Hermès. On cold days she wears Best's leather jacket



GOLFER'S CHIC

Picked to pieces

THE whole is greater than any of its parts in geometry. But it isn't in golf. A single wrong wrinkle or shoe sole can spoil everything. No one else demands so much of details as the golfer or the rider.

So Vogue has cast its microscopic eye on some smart golfers and analysed the reasons for their chic, on these two pages. Like a woman, it has first taken in the general effect, but its eye has rested longest on the momentous minutiae. For they are what make their wearers look so absolutely right in a field where right means super-good materials and workmanship rather than anything that looks startlingly new.

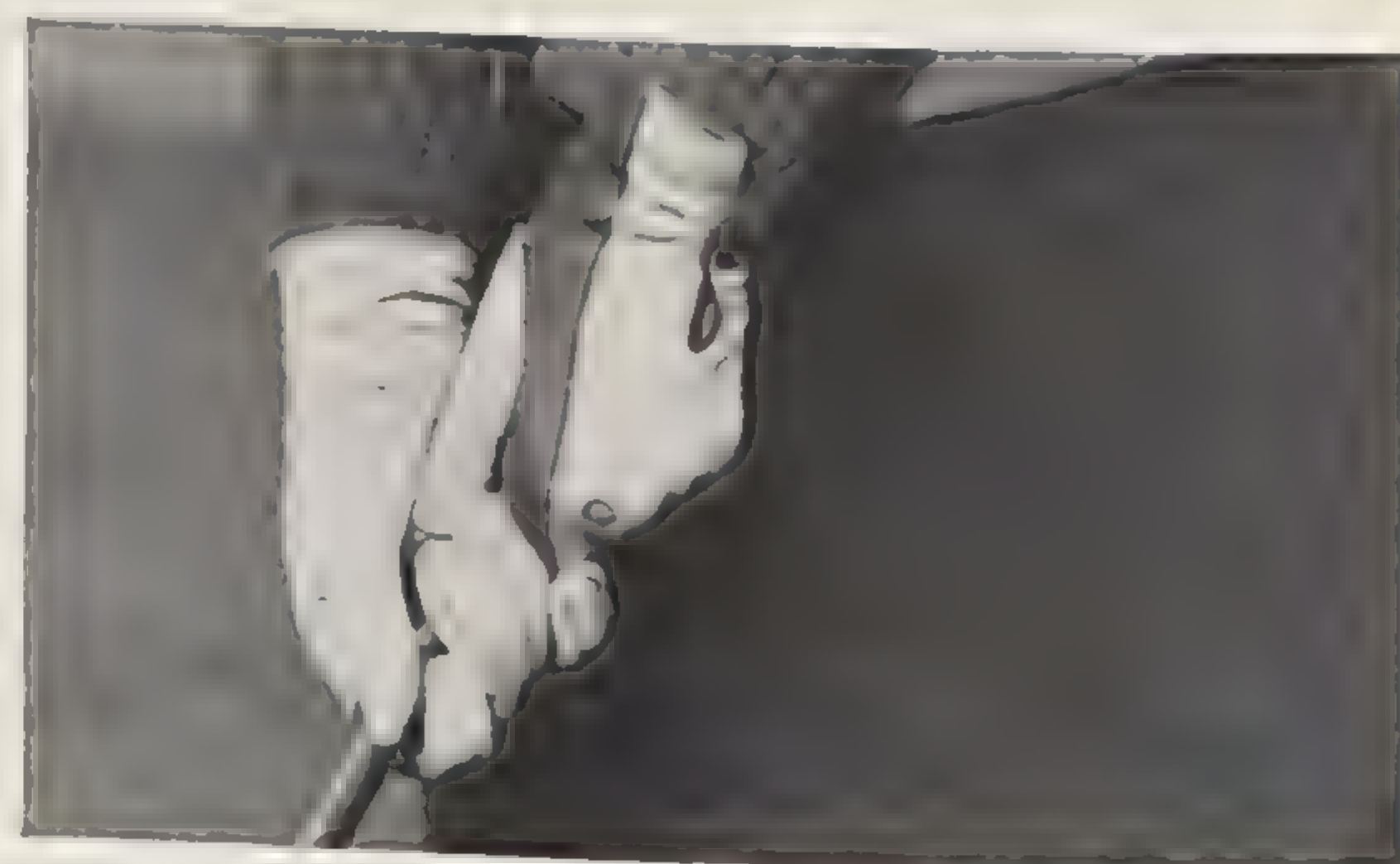
Wool sweaters and golf seem to go together. Cardigans, over pull-ons, are good because you can take them off if your exertions at the sixth hole bunker get too strenuous. Have your pull-ons long enough to stay in contact with your skirt during the back-swing of a drive. And wear a suède vest or jacket if chill mid-season weather demands it.

Golf colours are dark or neutral. Dark greens, browns, and beiges are perhaps the best. The well-dressed golfer has a wider colour choice than the well-dressed rider, but sartorially she is no more conspicuous.

Scarfs are a practical and warm note. They're of wool, and they should be tied tight to your neck. Be sure the ends are long enough to tuck well inside your jacket, for not even a champion could keep her eye on the ball with dangling scarf ends in the way.

Shoes must be of the best leather and build, or they will croak and crack after they've dragged through a few mud-holes in the rough. The soles must be either of rough rubber or leather to keep your stance from slipping on a wet day. Heels, of course, are practically non-existent.

Good golf clothes are mannish, sturdy, and ageless.



- Mrs. Richard Tucker wears a dark green suède leather vest and a woollen sweater to match; Fortnum and Mason
- Her Fownes golf gloves are of heavy yellow chamois cloth and brown leather; from Best
- She ties her scarf of thin wool cloth in dark brown in a workmanlike manner. It is warm, as well as neat; Bendel
- Heavy laced Oxfords with leather soles make excellent golf shoes; Saks-Fifth Avenue



MAINBOCHER'S "381"—SAKS-FIFTH AVENUE



MAINBOCHER'S "430"—RUSSEKS

PORTENTS

of spring evenings

Orchid, long thought a bit blotto, has come back in a pale, clear tint, a ravishing shade. In "430," shown on the opposite page, Mainbocher uses heavy crêpe, which is very important this spring, because it knows how to cling

Mainbocher's "381" illustrates the coming sentiment about backs. Flat oval drapery outlines this décolletage, and an asymmetrically draped panel breaks the long flow of the skirt. This, like all good dresses, fits closely

Another sure success of the coming season stands just at the right. Lanvin's "Radiola," of crêpe marocain, with the diagonal moulding sweeping from shoulder to opposite hip, a new movement that comes to a good end

From tightly fitted dresses, the eye travels like a die to the new coiffures. Portents of spring are Lady Abdy's short Victorian curls, clustered, and Mrs. Reginald Fellowes's false Directoire bandeau and fringe of ringlets

Necklaces reappear, worn long enough to give an oval line. Diamonds glitter against the flame-red and vivid green dresses. Semiprecious topaz, amethyst, and coral are being riotously combined with diamonds

Earrings again dangle from smart ears, when the hair is brushed back, showing worthy ear-lobes. They are mostly long and very simple diamond or pearl drops. Clips are everywhere, due to the new emphasis on fastening

The little mesh bag glitters once more. At a recent first night at the Pigalle Theatre, in Paris, a lovely looking creature wore blond suède gloves, short and wrinkled, and carried a gold mesh evening bag



JEANNE LANVIN'S "RADIOLA"—ALTMAN

The GOSPELS OF BEAUTY

2. Kultur and the body

ALL this talk of Nacktkultur, of the colonies in Germany where charming people stalk about clothed only in the dawn—all these books on *Les Nudistes*—all this dinner-table discussion on the fad for wearing nothing at all, has begun to strike home. Supposing, we ask ourselves, sipping our after-dinner coffee, that this fantastic business should come to our own shores, that we should find ourselves at a week-end among enthusiasts of the cult and obliged to step out on the sward to a little game of croquet in the nude, or take tea on the terrace as the *Bon Dieu* made us with nothing but a lipstick for support. At the very thought, every woman automatically straightens her spine and throws herself into more graceful postures.

Bosoms used to be mythical places which concealed fluttery emotions. That was in the dear sweet days when legs were limbs and no *lady* had a body.

But in these days of directness, our eyes have an X-ray power that pierces clothes and considers the framework which lies beneath.

The woman of chic knows that before she can think about face or hair, colour or contour, she must have a sound, supple, healthy body from which to build. So, in pursuit of beauty, she regards her body much as a prize-fighter does his. She knows it to be an invaluable asset. As such, it merits meticulous care. Sometimes, it must be



chastened, sometimes encouraged. Its poor features must be modified, its good features preserved. At all costs, it must be trained into the fine, smooth symmetry which is to-day's criterion of beauty.

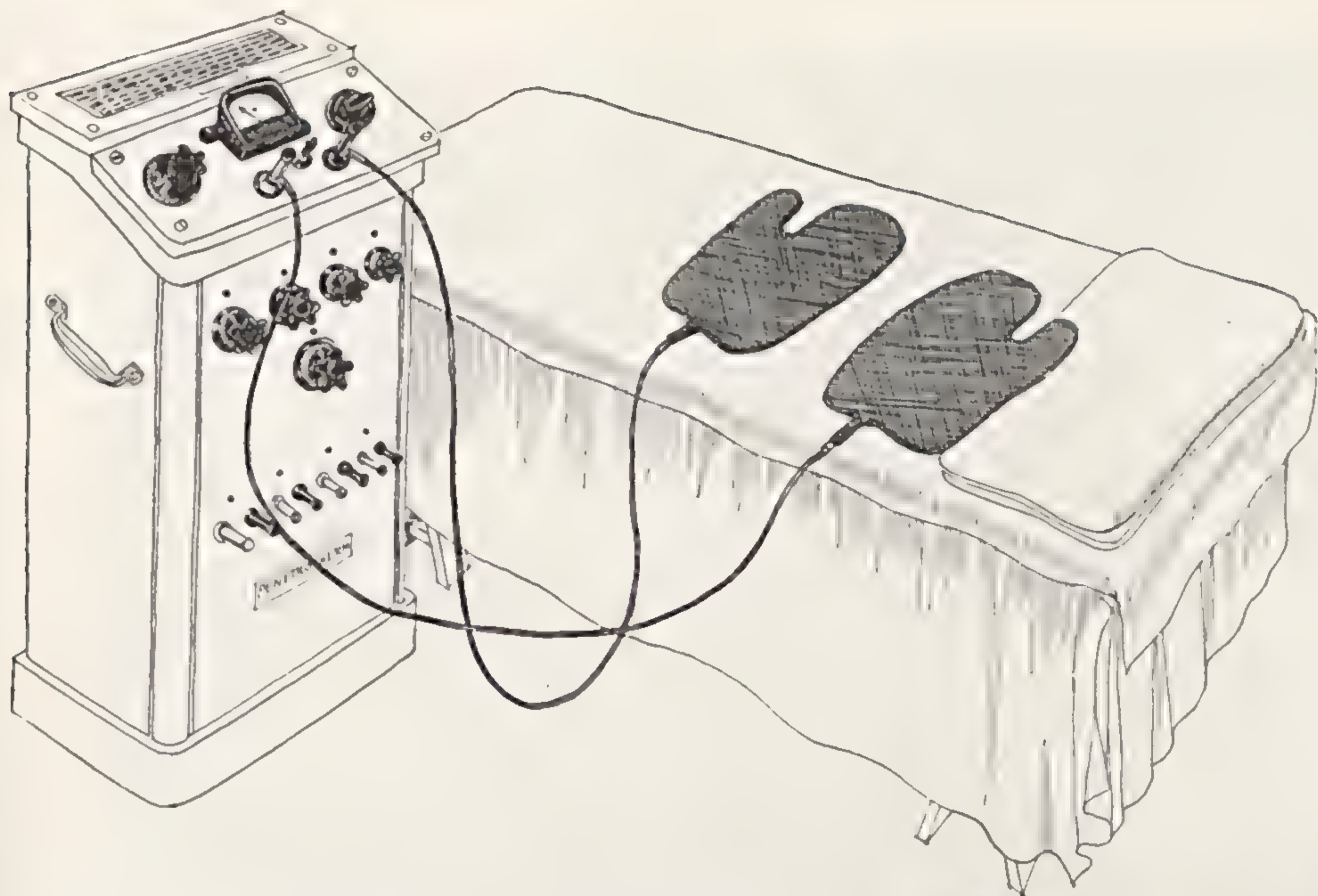
When we say of a woman that she is well moulded, the chances are that we mean moulded by herself and her physical régime, rather than by Nature. The smart woman (in both meanings of the word) is learning not to abuse her body by eating too much or drinking too much. At lunch, an entrée and a salad. Tomato-juice in place of Martinis. If she is getting a bit stout, she counts her calories and, without being a bore about it, regulates her diet with severity. Every pound must be accounted for. A bathroom scale is standard equipment—as important to her as her dressing-table.

It goes without saying that exercise figures as regularly in the modern beauty's régime as eating and sleeping. Not just any exercise. But precisely the kind which will do right by her particular curves and contours. For this, she seeks expert advice. Physical culture is not the thing it was when ladies wore middies, black stockings, and baggy bloomers—and swung dumb-bells to music. Your modern beauty can do stunts. She is almost as much at home on her head as she is on her feet.

Behind every régime intended to keep us fit, lies one sterling principle. We have no love of principles—but this



THE FIRST RITE IN SCIENTIFIC SWEATING



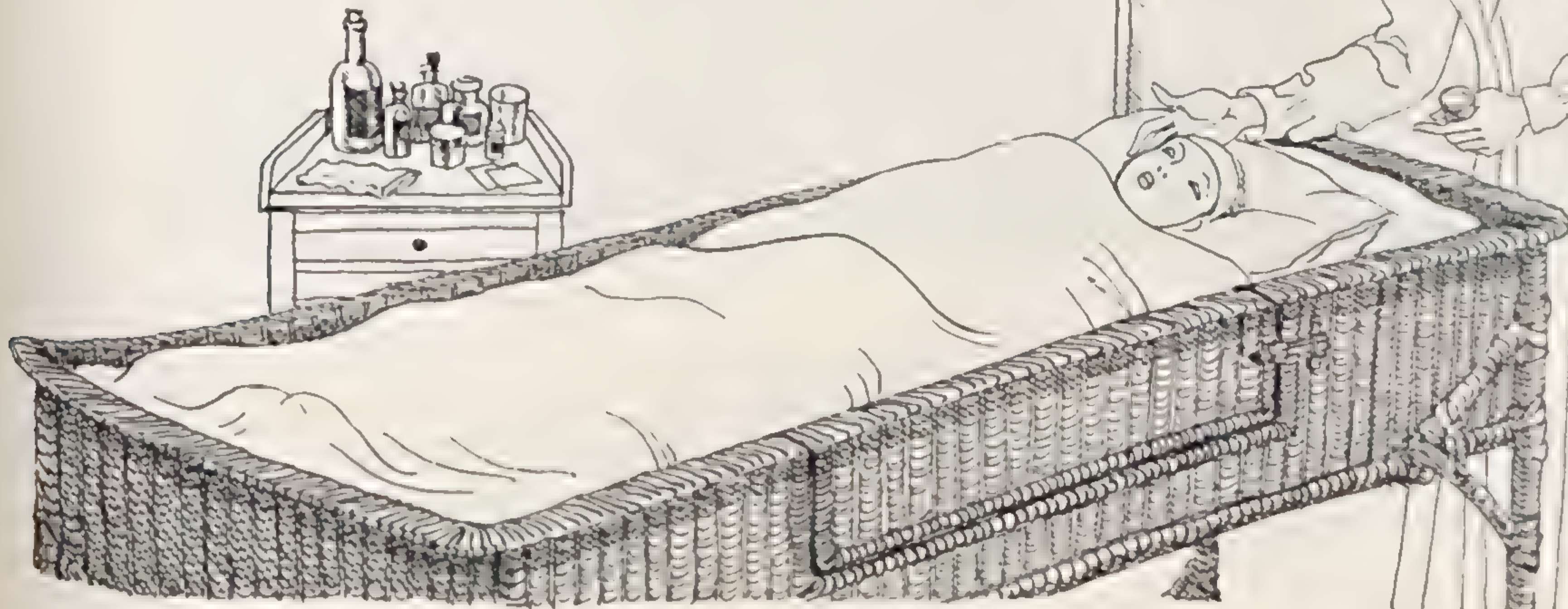
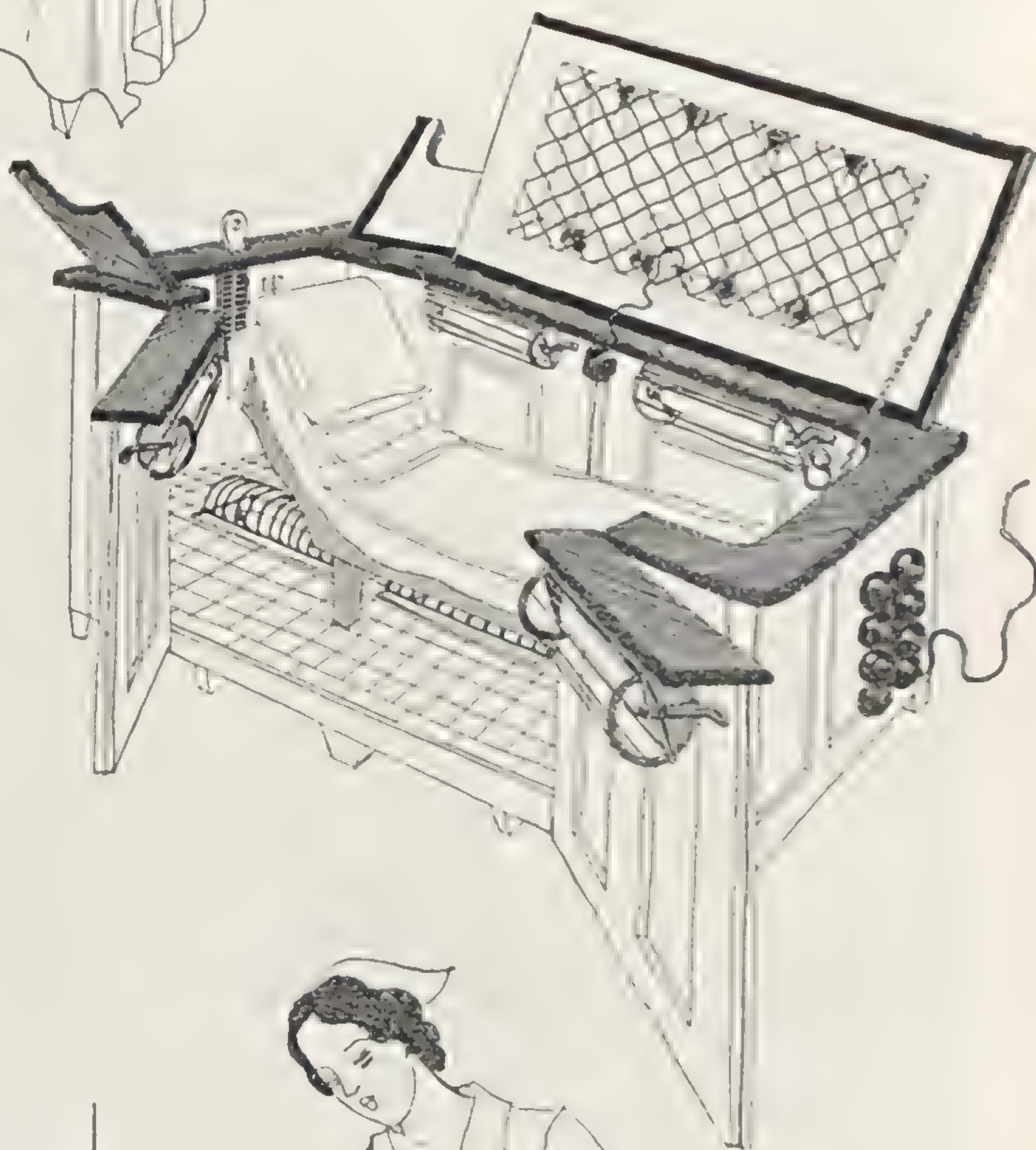
These strange, mit-like objects are diathermic pads, which send heat-waves through you. In the electric cabinet shown below, you lie yourself down and arise fairly oozing vitality

one gets our vote. It is this—to make the circulation do its stuff. If circulations were always normal, there would be no muscular congestion and half the ills of the world would disappear. (Soft music here.)

Of course, when circulation is to be stimulated, one must *exercise*. Each of us has more than two hundred muscles that we can call by name (no, we'll show you no charts—just take our word for it). It's only reasonable that all these muscles are not going to behave the same in each body they inhabit. Self-respecting muscles are entitled to some degree of personal liberty. You may play tennis regularly—in which case, your supplementary exercise should be entirely different from that of the lady at your left, who never does anything but ride. You may need a little special revision on your figure. Or you may need revision all over—just like a tariff.

You might even be one of those women who is just beginning to realize that she *has* a body. In which case, a whole vista of new beauty lies before you. For that is the glorious part of it! The right exercises, rightly given and consistently followed, can give you back the suppleness to which you waved goodbye when you left your twenties. It can build you up or whittle you down. We have seen all this accomplished—many a time and oft.

Your exercise must *belong* to you—just as your clothes and cosmetics do. (Continued on page 84)



PERSPIRING IN PEACE, SEALED LIKE A MUMMY



ATKINS

STEICHEN

These twins, Mrs. Ralph Isham and Mrs. Malcolm Meacham, have done the stunt of dressing almost, but not quite alike—Mrs. Isham in soft grey-blue, Mrs. Meacham in white georgette crêpe, both with silver sequins. Twinnish, but not too twinnish. Jewels from Mauboussin

TWIN CHIC

The dilemma of dittos

BEING twins is, of course, for girls more fun than any other natural condition in the world, except, perhaps, being triplets. It immediately gives you an advantage over more usual girls, in that you are continually putting on a sister act, and the phenomenon of your twinship is a fascination that never wears off. This brings up the subject of how twins should dress. Psychoanalysts to the contrary, we believe that if they want to enjoy the distinction of their biological peculiarity to the fullest, they should dress alike, at least up to their second year "out."

At an age when none is too self-assured, a ready success comes to two appetizing damsels who appear at the edge of the ballroom floor as like as two peas. They are immediately talked about, and, at that golden age, to be talked about is to have a good time.

As the twins get older, however, they aren't so crazy about looking just like another girl. Then is the time for subtle differentiation—dresses that are alike, but reverse their colorings; for doing hair alike, but parted on opposite sides; nuances that seem to be dissimilarities, but are really the most delicate accents on the likeness. For instance, one twin might wear white and the other black—a good Pierrot effect—or one pale aquarelle-pink and the other aquarelle-blue; one a gold evening wrap, and the other a silver; one a brown feather in a black cap, and the other a black feather in a brown cap; or any other good trick not too like the Tiller girls. After marriage, different environment itself will make a distinction between them, altering their resemblance, but never entirely breaking up the curious, intangible brand of their single birth.



JESSIE FRANKLIN TURNER

STEICHEN

These are the famous Baldwin twins, unmistakably twins, even when dressed differently. Mrs. Baldwin Preston wears black velvet pyjamas and a silver lamé jacket. Mrs. Baldwin Browne's peach satin tea-gown has brown lace and chiffon sleeves and yoke. Mauboussin jewels; Delman shoes

Starring two famous sister acts



Tweed is queen where the horse is king

Nervous horses—pink coats—rolling grasslands—anything but superb tweeds are rank outcasts in this mid-South country. Here's a coat that will pass muster. What makes it a winner is the facing of brown wool that buttons up to the neck. The coat is of beige-and-brown herring-bone tweed; Bergdorf Goodman

Any one with half an eye to perfection can spot the good points of this nubbly monotone tweed suit in brown. Three pieces—jacket of excellent conformation, a simple, well-cut skirt, and a blouse of openwork knitted jersey in brown, green, and white stripes. The scarf matches the blouse; Gervais



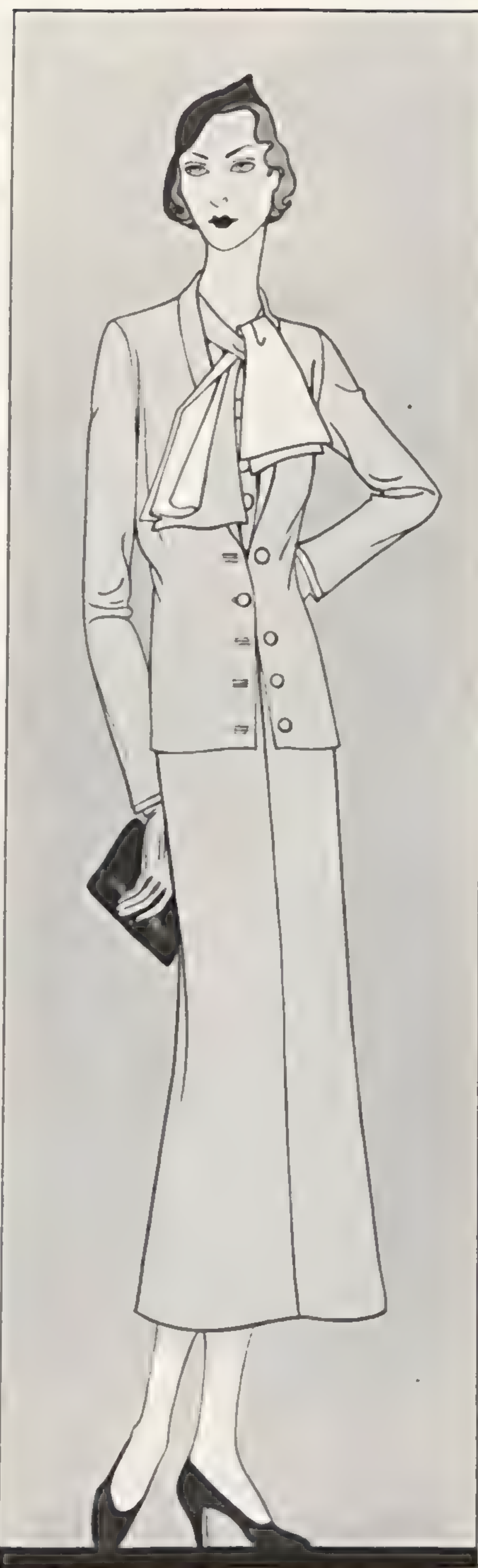
Suède has innumerable backers this year—especially when it runs with a bright tweed. In the background stands a suit with a bright red suède jacket faced in the boldly checked tweed of the skirt—this tweed being in red and white and brown. The sweater is of white wool. It's from Bergdorf Goodman

South Carolina and the mid-South resorts sometimes run to devilish weather, so you can't have too many simple woollen knitted dresses along. The soft brown wool of this dress has an openwork weave, and the yoke of hand-knitted white wool has that rugged hand-made stamp. From Charles Walnut

This top-coat of beige-and-brown tweed is bulky and big and more British than the British. Yank it over your heaviest suit, sling it over your shoulders, any way it will show its breeding. Raglan shoulders, well-cut lapels, and perfectly enormous patch pockets give it mannish swagger; Mrs. Franklin, Inc.



BRUYÈRE—MARGUERITE BACH



AUGUSTABERNARD—BERGDORF GOODMAN



MIRANDE—BRUCK-WEISS

Changeable Bodices

We shall ring changes on our clothes in many ways—with sashes, scarfs, or changeable bodices. This bodice—like the Saint-Tropez handkerchief worn on the Riviera—is of white peau d'ange, buttoning at the back of the neck and tying at the waist-line, over a black marocain dress, "La Pie." Agnès's black crêpe toque, "1"

Buttons and Bows

We shall see buttons everywhere, serving a practical purpose in a decorative way. And with the buttons will go bows, often at the throat, as in the cloth and piqué scarf ends on a pale green woolen dress, known as "763," which has a jacket, sleeveless and single-breasted, that buttons up the front to the edge of the collar

High Waist-Lines

We shall see differing versions of the high waist-line. One is this black cloth suit skirt, belonging to an afternoon suit, "Tip Top," and worn with a white bolero. It has a crenelated edge and is held in place by a red crêpe sash to match the scarf of the white crêpe blouse. Maria Guy's felt hat is the chic Jack-of-Spades model



LANVIN—BONWIT TELLER



MAINBOCHER—BONWIT TELLER



SCHIAPARELLI—BONWIT TELLER

The Separate Cape

It may contrast or match, but, whatever its shape or colour, it will be indispensable over a street dress. Here is "Caprice"—a brick-red cape over a black wool dress—made an integral part of the costume by fastening on the same silver buttons that trim the dress. J. Suzanne Talbot's black felt beret, "4592," is extremely chic

Shoulder Interest

After the epaulet shoulders and puffed sleeves of last season, we shall see more subtle interest at these two points, as in this dress, "427," of beige herring-bone wool, with groups of sun-ray pin tucks. The side closing is very important, especially when accented by a vertical row of buttons. Mainbocher's small felt hat is in brown

Both Strict and Soft

The strictness of the tailored jacket will often be softened by dressmaking details or contrasting colour. In "1047," vertical tucks flare the brown wool skirt, a scarf ties in back, softening the neck of the mandarin coloured crêpe blouse. The jacket is in mandarin. Agnès's toque, "Ariane," is made of twisted brown crêpe



"SUNBURST" BY CHARLES BURCHFIELD

WINTER EXHIBITIONS

By Helen Appleton Read



HEAD BY SPEICHER

"Sunburst" by Burchfield is exhibited at the Rehn Galleries. Eugene Speicher's "Girl's Head" and the Zorach bronze will be shown at the Whitney Museum



BRONZE BY ZORACH

THE news of the art season is not sensational exhibitions, discoveries of new talent, or record-breaking prices, but the fact that there has been an art season at all. The dire predictions that art would go the way of other luxuries in the epoch-making year of the Depression, 1931 A. D., and that we should find ourselves in a period of æsthetic darkness akin to that of the Middle Ages, all energies being directed towards reconstructing the material order, have not been substantiated.

Not only did the art season commence a full three weeks earlier than usual, in order that the galleries might accommodate the large number of scheduled exhibitions, not only have four new galleries dared to hang out their shingles—The Julian Levy Gallery of Photography, The L'Élan, the American Group, and The Gallery at 144 West Thirteenth Street—, but there has been a greater variety of subject-matter, less sheep-like subservience to cults and fashions, and, what is probably the most interesting aspect of all, the emphasis (one might almost call it discovery) of American painting. Wherever one goes, "American" is printed in large letters; it is the key-note of the season. Added to all these auspicious evidences of artistic vitality is the opening of two new museums, The Whitney Museum of American Art and The Museum of the City of New York.

Can it be that, after all, art is not a luxury, not something to be enjoyed when time and money permit, but a vital entity? If so, then the depression has already shown at least one patch of silver in its lining, by proving that art is a necessity and that it affords an enrichment of life not dependent upon the vagaries of the stock market.

It is interesting to note how many of the important exhibitions now take place in museums. Not so surprising, however, when one realizes that, though two years ago the Metropolitan and Brooklyn Museums were the only ones in New York which held special art exhibitions, to-day there are, in addition, The Modern Museum, The New York University Museum, The Museum of French Art, and The Whitney Museum. The Frick Museum and The Museum of the City of New York swell the list to seven, but do not plan to hold special exhibitions.

The Whitney Museum, by opening in a season when the American note has been stressed so emphatically, becomes the crystallization and symbol of the so-called renaissance. It is the centre of activities pertaining to American art. The New Society, which underwent a rapid senescence, despite its short life and the fact that its membership comprises many of the most distinguished contemporary artists, has been revived and, under the name of The Society of Painters, Sculptors, and Engravers, will resume activities at The Whitney Museum early in February. This group includes the work of such well-known artists as Eugene Speicher, Guy Pène du Bois, William Zorach, and Gertrude Whitney, and it affords the art lover who does not make the annual tour of the Carnegie International his only opportunity for keeping in touch with the work of liberals with established reputations, since none of them holds an annual one-man show or contributes to local official academies.

The Modern Museum, in its third season of intensive exhibition activity, continues the phenomenal feat of assembling exhibitions which not only carry out the museum program of illustrating some trend, development, or influence in the story of modern art, but also have the distinction of a connoisseur's (Continued on page 86)

Both "Mexican Boys" and "Children and Fruits," by Diego Rivera are included in the interesting exhibitions of paintings by this outstanding Mexican artist showing now at the Modern Museum

Two examples of American painting in the winter exhibitions are Alice Kindler's "Merry-Go-Round," at the Delphic Galleries, and Morris Kantor's "Daguerreotype" at the Rehn



MEXICAN CHILDREN BY RIVERA



"MERRY-GO-ROUND" BY ALICE RIDDLE KINDLER



"DAGUERREOTYPE" BY MORRIS KANTOR



VANDAMM

Gambol in the imperial suite

Bursting with Hapsburg high spirits and insolence, ex-Archduke Alfred Lunt comes romping home from exile and challenges a noted psychoanalyst to test his professional theories in his private life, to the immense refreshment of that eminent man's lovely wife, Lynn Fontanne, and of the audience which gathers nightly to enjoy the Theatre Guild's "Reunion in Vienna" by Robert Sherwood

SEEN ON THE STAGE

By David Carb

UNLESS Broadway, like the True Believers in certain Evangelical sects, extracts pleasure from loud lamentations and predictions (or is it hope?) of disaster, the shrieks which have rent the air of the Rialto since this season began—shrieks occasioned by the wide-spread belief that doom was imminent—will now have changed to ecstatic shouts akin to those that will greet Salvation. For, within the past two weeks, four big, non-musical successes have arrived in town. And what is more, all four were instantaneous successes—which indicated that great throngs were waiting impatiently to rush to the box-offices, waiting only for good plays to be presented; that a vast public wants the theatre now as always, but demands that it be genuine, a public that refuses to patronize poor or indifferent offerings. The moment something worth while appears, neither depressions nor weather nor the genre of the play nor any other outside condition can keep the crowd away. The conclusion is obvious: the people of the theatre, and they alone, are responsible for the unprecedented number of failures and their rapid demise during the first months of the season.

"REUNION IN VIENNA": The Theatre Guild has made that quite clear. Its production of Eugene O'Neill's sombre, uncompromising trilogy, "Mourning Becomes Electra," is the sensation of the town. Its production of Robert Sherwood's fantastic trifle, "Reunion in Vienna," is also "playing to capacity." The two *pièces du théâtre* are as far apart as Chekhov and Hollywood.

The author of "The Road to Rome," "Waterloo Bridge," and several other divertissements more or less popular, has this time indulged in delicious audacity. Bright, dashing, (Continued on page 82)



FOUR CHICAGO BEAUTIES POSED BY CECIL BEATON

Quadruple exposure of Chicago

Among the Tableaux Vivants based on the photographs in Cecil Beaton's "Book of Beauty," which were given recently in Chicago under the direction of Mrs. Howard Linn, the composite photograph of Lady Lavery (right) was duplicated very cleverly by the four women above; from top down—Mrs. Clifford Rodman, Mrs. Frank Wilhelm, Mrs. Laurance Armour, and Mrs. Shreve Badger



COMPOSITE PHOTOGRAPH OF LADY LAVERY



CECIL BEATON

MISS EDITH SITWELL, POETESS, BREAKFASTING IN BED

LITTLE MEALS ON TRAYS

For the hostess

BREAKFAST in bed is spineless, unworthy, self-indulgent—the only truly civilized way of beginning a day. All those fine old impulses to be a mate at the breakfast table, and sit down behind the family coffee-pot at seven sharp with a brisk, happy morning smile, melt cosily away when you settle back against the puffed-up pillows, with a fire spitting on the hearth and the theatrical reviews and the day's sales laid across your knee, secure in the knowledge that no one can bother you until you have had your coffee and gotten yourself assembled for the day. You may arise to be a wife, mother, chief of industry, or Grande Internationale Bareback Ballerina, but for this moment, at least, you can laugh in the face of Communism and the New Day and be that most delightful of creatures—a parasite.

Above you see Miss Edith Sitwell, one of the famous writing Sitwells of London. She has assembled her exotic self for breakfast in the vast brocade bed of the yellow bedroom in her brother's house in Derbyshire, and Cecil Beaton has photographed her after the manner of Hogarth, with a turban wound around her head and a coal-black tiring-woman in attendance.

These little solo meals, if they are not to be sloppy, must always be done with style, if not precisely Sitwell

style, then your own. The pillows must be downy, the fire must crackle with fervour, the paper must be within reach. Then, the orange-juice must be ice-cold and entirely clear, filling the glass to the very brim, the coffee piping hot, made, of course, from freshly ground beans and not allowed to stand an instant after it is brewed. As for the toast, there is no accounting for tastes. Suffice it to say that it should be exactly as you like it, "brick" toast, "leather" toast, or little whippersnapper bits of crisp well-done toast—whichever you prefer.

The egg, if there is one, is not merely boiled, but coddled to its state of perfection. This coddling of your egg, in case you don't know, is accomplished by filling a little stone crock with fast boiling water, popping in the egg, popping off the gas, covering the pot, and letting the egg bubble about in the water for from seven to ten minutes, according to your preference in eggs.

The cereal must be properly cooked. No good cook would think of cooking oatmeal less than two hours, and many let it simmer overnight in its double boiler, so that it will reach that perfect porridge consistency by morning, when it is served very hot with good rich cream. Then, there are all the crisp cereals—contemporary (Continued on page 98)



Waking moments are much easier to bear when a breakfast tray like this is sent up with the morning paper. Your orange-juice sparkles in a modern glass, the coffee-pot is good for more than one cup; the sugar and cream vehicles are companion pieces. Even the red lacquer plate, the grey-and-platinum cup and saucer cheer the eye. All—including the chromium salt and pepper and éceru napkin—from Mrs. Ehrich Company

And don't forget a spray of dewy blossoms on each tray. Psychology is everything in the morning. Here (upper right), they're in a Venetian vase from Cappel- lin. And guaranteed to lift any spirit is the strawberry lustre of this English New Chelsea china; Plummer. The tray- cloth is éceru linen with lace inserts and flower appliqué; from Kargère. The tray upon which all this is set is of orchid wicker with a glass top; from Plummer

If you have too wobbly a lap for break- fast in bed, you can stand this tray, which is painted green, on its sturdy folding legs alongside a chair; from Alice Marks. From the same shop is the thermos hot-water jug. The Wedgwood lustre set is from Plummer. Flowers, too, in a chromium vase from Rena Rosenthal, and jam in a pot from Watson. The white linen tray-cloth is lace edged; from the Grande Maison de Blanc, of New York

Suppose your guests will ride to hounds in the cold grey dawn. Then something like this should go up before they come down —blue-and-white Czechoslovakian pot- tery crested with fox and horn motifs. The tray itself, painted with blue flowers, has a glass top and is large enough to accom- modate the hearty breakfast that hunting addicts can't start off without. All from Ruby Ross Wood. The blue-and-white nap- kins are from the Grande Maison de Blanc



• IN THE SOUTH, you'll need a white turban of crocheted wool—smart with any light sports frock and perfect for motoring. This one is new in its high drapery and shallow cut; from John-Frederics

• The scarf worn by the same lady will dramatize the simplest dress. It is made of red and white crêpe de Chine and cut to tie in front, with the ends slipped under the belt of the white frock; Mrs. Franklin, Inc.

• As a final touch to your semisports costume, wear the black or brown and white pump with a layer leather heel; Walk-Over

• FOR SOUTHERN AFTERNOONS, the shallow-crowned hat of rough white straw (right) is devastating. Its sailor look, the ripples showing the hair at each side, and the buckled band are new; John-Frederics

• Wrinkle a soft white glove over your wrist if you want to look soignée. This one, in six-button length, is of heavy white washable doeskin and fastens with one button. It is a David and Blum glove from Jay-Thorpe

• And with this hat and glove, you'll want a slightly formal shoe, like this Laird Schober model of white buckskin; from Cammeyer



FOR THE SOUTH



FOR THE MID-SOUTH

• MID-SOUTH, clothes are a shade darker. A green felt hat that is just right is the Rose Descat model at the left, with its shallow crown, medium brim, turned-up back, and feather at one side; Bendel

• This scarf with no ends at all winds round and round your neck. It is hand-knitted in green, brown, black, and orange wool and would brighten any tweed; Mrs. Franklin, Inc.

• Dark brown pigskin pull-on gloves, hand-stitched, have a sturdy chic; Jay-Thorpe

• The Laird Schober Oxford in beige suede and brown leather has a Darex sole; Cammeyer



FOR TOWN

FINISHING TOUCHES

- IN TOWN, a new version of the beret has appeared, worn tilted well over one eye and up in back. This model of black felt is kept in its place by a separate bandeau that crosses the hair; John-Frederics
- A cape-like fur scarf is the smartest fur piece. This is made of three sable skins in front, two in back; H. Jaeckel and Sons
- Fownes gloves in dark beige suède go well with the other accessories. These are in six-button length; from Franklin Simon
- The two-eyelet pump of black suède and leather completes the costume; I. Miller

- EVENING scarfs are accompanying the best frocks. This one of semi-sheer crêpe in green and white would do wonders to a simple dress. It's cut like a cape, one end slips through a slit, and you adjust it to suit your neck-line; Mrs. Franklin, Inc.
- David and Blum made a new short evening glove in pale pink-beige; Jay-Thorpe
- There are wide open spaces in Laird Schöber's arched white satin pump; Cammeyer
- No detail counts more than the coiffure. Schaeffer made this one, with the hair brushed back from the forehead and curled softly



FOR EVENING

CONTEMPORARY MOURNING

Dignified, but not depressing

MODERN manners might well be summarized as the convention of doing away with convention. Those strictly defined rules of conduct based on considerate regard for our fellow men and established by general consent in a former era, are now being thrust aside by the general consent of this era. In fact, though an older generation may gracefully stand by its conventions, this century not only allows, but demands of those born over its threshold that they cast formality to the four winds, replacing it with a more personal, a more individual application of good taste and consideration of others. Persons of innate good taste may find living simplified by this elimination of precise form, but those unendowed with a fine sense of discrimination will find the highways of social life indeed confusing unless the paths be charted for their guidance.

The wearing of mourning is a thought usually far from our minds, yet one with which, eventually, we may all be faced. Conventions regarding it are particularly specific and detailed, leaving little room for individual interpretation. The young woman of to-day, unable to reconcile her philosophy with these old, established rules, finds herself without precedent to follow. She realizes that to swathe herself in the veils her mother would have worn will only attract the attention their wearing was designed to obviate. Her younger friends speak with little or no experience, and older women still incline towards the conventions which were outgrown in the years following nineteen-fourteen. It was then we learned not to build memorials of our sighs, mournings, and weepings, but rather to honour our dead with fortitude, in an attempt to lighten the sadness of the world rather than steep our associates in sorrow. And is it not in keeping with respect and affection to dwell upon the happiness of a former companionship, rather than the bitterness of an irreparable loss? We have learned to face life with a different understanding. We do not encourage our misfortunes to overwhelm us; we measure affection and esteem by other tallies.

How, then, are we to guard our sorrow and express our respect with due consideration for the living and the dead? In honouring their name, their desires, and their attachments, we manifest our respect for the dead. In wearing mourning, we protect both our sorrow and the sensibilities of others; we wear it that the state of our emotions may be recognized: to tell the tale that we have no heart for the sociabilities of the world. For this reason, and this reason alone, is mourning now worn.

Though its wearing has become less conventional, mourning attire remains a convention. A convention, the details of which can not be overlooked, for, by one error

in choice of material or accessory, a costume will be changed from one of deepest mourning to one of mere black-and-white practicality. We can not wear it as might school children forced to it; sneaking into a pair of brighter stockings, trying a shinier buckle at our belts. Our dead once buried, we are no longer obliged to wear mourning, but should it be our election, it must be worn with consistency and dignity.

The specifications of mourning wear are unequivocal. All materials, whether black, white, or grey, whether used for dress or accessories, foundation or ornamentation, must be lustreless. Dull beads, dull jet, dull kid and suède, cloth and crêpe, and uncut velvet, must take the place of diamonds, crystals, satins, and patent leathers. Stockings, though sheer, must be definitely grey, or white, or black, and must, with few exceptions, match their accompanying shoes. Shades of gun-metal are obvious when worn in contrast with the dead-black of mourning. Pearls, alone among all other gems, are approved, perhaps because they are a legendary symbol of tears. Deep mourning attire is all dead-white or dead-black, which may be relieved only by the white facing of a widow's brim and sheer white collars and cuffs of lawn. Dead-white, or grey, or black-and-white, worn with black accessories is half-mourning. This equation is not reversible: with the exception of supplementary touches, we can not wear variegated accessories with a black costume. Accordingly, with a black tailor, we might wear a silver fox, but not white gloves. The lightest mourning wear is a complete ensemble (Continued on page 100)





• A mourning dress may be one of the new, chic models of the season, in dull black and with simple lines—like the crêpe dress at the left, below. Sheer black stockings, dull black bag, and black gloves and hat make it first mourning, and the beads might be either pearls or jet; from Franklin Simon

• The Mainbocher dress in the middle, below, is another of the current successes that is suitable for mourning. Its fabric, a dull crêpe with a self-woven check, and its high-cut neck-line are smart fashion points, but dignified ones that are not out of key. This is a good dress of the semiformal evening type one needs most at this particular time, and it should be worn without jewellery; Saks-Fifth Avenue

• The full-length evening wrap shown below has the softly gathered collar and slender silhouette of the season. It can be ordered in dull black silk for first mourning or in black velvet for half-mourning, and the latter version will be chic with bright dresses when mourning is discarded; from Bonwit Teller

• Here (above) is a practical costume—obviously half-mourning, but not depressing. The suit is of black-and-white tweed, with a seven-eighths length coat to match (a useful addition for travelling and country wear) and all-black accessories. From Knox

• The wearing of a white tea-gown is a pleasant relief to oneself and one's friends, and an all-white costume is correct even during the first weeks of mourning. This is of lustreless crêpe; Bonwit Teller

• Black and white in the rôle of half-mourning is well illustrated by this flat crêpe dress trimmed with relieving touches of white crêpe. It's from Altman

• The three hats on the opposite page are chic and correct for the first months of mourning. The brimmed hat at the left, of shirred crape, has a white crape facing and a veil of georgette. The black crêpe dress has a cowl neck-line. The shallow turban in the centre has bows in back and a crape-edged veil. The third turban, with rolled bands of crape or georgette, is the classic type for a widow. The narrow veil hanging from the back may be draped about the neck. All from Arthur Mullen



TIPS ON THE SHOP MARKET

By Shop-Hound



THE champion long-time talker of history, the white-haired boy of the newsreels, the original Peter Pan who will not grow old and sink back into being an English gentleman, has now broken into the phonograph-record racket. Of course, you know whom I mean: Bernard Shaw. Records of the great Irishman's voice, talking as usual, are now, positively for the first time, available and are to be found at all the gramophone shops around town. For instance, the Gramophone Shop *tout simplement*. There are two double-faced, twelve-inch records, dealing with the subject "Spoken English and Broken English." They are made by a process called the linguaphone process, the merit being that each tiny, acid inflection of the Shavian voice comes to you with almost alarming clarity. They are quite instructive, make swell dinner conversation (have you heard the new Shaw records, etc.) and would be, I should think, excellent to frighten children with. Insist on the genuine article; accept no substitute.

- There isn't any point at all in being "sensible" these days; no percentage, in the deplorable language of the decade. Nowadays, the extravagant things are made to wear well, and the practical things look extravagant. Altman has some new stockings which are made with those delicious lace tops that used to be worn only by the great and very rich. You know; lace arrows at the garter hem, pointing downwards, a pattern of small diamonds, or some similar embellishment. Now, however, the stockings at

Altman's cost, at most, a fraction under \$3 a pair (for those of net), and there are some with lace tops for as low as, approximately, \$1. Ladies and gentlemen, that's progress. Not only that, but you are assured that the lace pattern acts as a stop-run, which almost (but not quite) ruins all the fun.

- If by any weird vicissitude of chance, you are thinking of going to Palm Beach, you will need to think of bathing-suits, for do you know, children, in Florida there are flowers blooming while we shiver in snow up here, and what do you know about that? I personally nominate a certain one-piece bathing-suit that I am a fool about, and my friends are tired of hearing me talk about. It is made, take this in, by the B. V. D. people, yes, the same you think I mean. It is ribbed from top to bottom, it is made in white and has a brown, blue, or black crochet edging around the neck and armholes. You can get it either with a skirt made into it, or without, in the maillot style that I infinitely prefer, anyway for handsome wenches. It fits you, how it fits you!—and Franklin Simon has it.

- Going Mexican has been old stuff for some time back, but now people are following the craze to its real root and going Spanish. If you are one of these, you might be glad to hear of two places that cater to your passion. They are: a little Spanish delicatessen shop on Twenty-Third Street between Seventh and Eighth Avenues, the glories of which are real rope-soled espadrilles in black and dark blue, near wines for cooking, and flat oval casseroles. The other place is a shop which sells imported Spanish and South American phonograph records. Castellanos-Molina, at West One Hundred and Sixteenth Street. Here you can get the latest tangoes—Argentine tangoes by that famous orchestra, Trio Argentino, and songs by the red-hot tango crooner, Agustin Magaldi. Ask to hear his hit, "Adios Muchachos" (So Long, Boys), and the tango now going the rounds everywhere, "Mama, Yo Quiero un Novio" (Mama, I Want a Sweetheart). If *la rumba* has gotten into your blood, invest

in some records by Don Aspiazu's orchestra: "Voodoo," "Mama Inez," and his version of "The Peanut Vendor." In Mexican tempo is Alfonso Tirado's "Lamento Gitano" (Gipsy Lament) which is awfully good. Some of the real Spanish singers who in this country are unknown, but shouldn't be, are the Cantaores Flamencos. Goodness knows why these singers are called Flemish singers—the story goes that this music came down from Holland during the Spanish domination—for their singing is purely Arabian or Moorish. "Saeta No. 1" and the "Canto Flamenco" are two to investigate. "Malagueñas," by Angelillo (the little angel) is swell, and two singers, La Andalucita and El Chato de Valencia, also do some good, sad, savage numbers.

- If it's Palm Beach that's making you stay awake nights, and driving the roses out of those pretty cheeks, just because you can't find clothes for the cursed place, let me take a load off your chest or wherever you wear your loads by telling you that a shop called Elsie Greenough, Inc., up-stairs in a building on Fifth Avenue, is the place for you. I went to their showing of Southern clothes, a little while ago, and was agreeably, nay rapturously impressed with what I saw. If it's specific examples you want, I can oblige: an innocent little light blue dress banded with tricolour stripes; nothing to it, and yet—something, as is the way with those innocent dresses. Nice printed chiffons for the South, I find I have written in my notes, but just what they were, I have forgotten; anyway, you take Shop-Hound's word for it—nice printed chiffons for evening. Then, there was a tennis dress of green-and-white pin (Continued on page 96)

- Shop-Hound practically spends her life snooping about the shops. If you need any advice or information about shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, New York City (and please enclose a stamp)



A delight
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sophisticated
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PEPPER POT!

Speaking of good old Colonial things, have you ever tasted genuine Philadelphia Pepper Pot? How fortunate that a famous recipe was handed down so that now you can enjoy this delicious soup. For Campbell's own Pepper Pot cook follows the old recipe implicitly—making for you a faithful reproduction of this Colonial favorite.

What a soup it is! One taste, and you'll know where it gets its reputation for hearty, rugged, satisfying qualities. The recipe—a favorite of the old

substantial Philadelphia gentry. With a smooth rich stock are blended all manner of delicious things—tender morsels of white meat, diced carrots and potatoes, macaroni dumplings, all fragrantly seasoned with ground whole black peppercorns, savory thyme, sweet marjoram, fresh parsley and sweet pimientos.

This is the kind of soup which men particularly enjoy—a soup of hearty, satisfying substance that hits the spot and sticks to the ribs. Serve it once and you will serve it often. 11 cents a can.

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COAT No. 5887—The military swing of a tiny cape, guardsman lapels, and much fit through the ribs feature this basket-weave coat. Designed for sizes 32 to 40

ENSEMBLE No. S3547—A coat and a two-piece dress of canton crêpe, in two tones. The dress collar serves for the coat, too. Designed for sizes 32 to 40

FROCK AND JACKET 5888—The high waist on a two-toned canton crêpe dress in two skirt lengths. That jacket is with it. Designed for sizes 12 to 20; 30 to 38

JACKET 5884—A nice jacket for town or country is this "Easy-to-Make" model of ribbed wool—perfect with the dress left of it. Designed for sizes 14 to 42

FROCK No. 5882—Bias-cut panels make this one-piece dress of ribbed wool fit beautifully. The sleeves may be long or short. Designed for sizes 32 to 44

FROCK No. 5886—Prints are newest when used for trimming—as on this flat crêpe dress with smart seaming and puffed sleeves. Designed for sizes 36 to 48

FROCK No. S3548—An afternoon dress of sheer crêpe with cleverly cut sleeves—deep of armhole and kimono in the back. Designed for sizes 12 to 20; 30 to 38

FROCK No. 5880—A dark top and a light skirt of rough crêpe, with a scarf to tie the two together. That side buttoning is excellent. Designed for sizes 32 to 40

BACK VIEWS OF THESE MODELS

ARE SHOWN ON PAGE 103

DESIGNS FOR
PRACTICAL
DRESSMAKING

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 102

YOUR HAIR SHOULD APPEAL TO THREE SENSES

Hair, to be beautiful, must be soft to the touch, lustrous to the eye, and delicately fragrant. This triple appeal can be effected in one simple operation—with Houbigant's Lotion Individuelle. Used after the shampoo, before the wave, it rinses the hair of tenacious grime, oil and soap residues—leaving it soft, more receptive to the wave, scintillant with sheen, and perfumed with a lingering fragrance of special concentration. Besides, you'll spend but half the usual time under the dryer.

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• HAVANA •



Richard Hudnut's perfume, "Gemey," is in the atomizer set at the left. The chatelaine compact holds "Le Début" powder, rouge, and lipstick. The Princess Pat ice astringent can be had in new liquid form; in all shops

The new make-up ensemble from Princess Pat (shown right) is in an amusing gold case that opens with red knobs. It contains complete equipment — rouge, lip rouge, eye shadow, mascara, and eyebrow pencil



LÉON DE VOS

ON HER DRESSING-TABLE

A TRADITION in the beauty world is that the best European talent eventually comes to—or sends its representatives to—America. And now, Charles of the Ritz is reversing this order and sending some of the best of American talent to Europe, for he is opening branches of his New York establishment both in London and in Paris. Mr. Charles has been a famous figure in the hair-dressing world ever since his shop in the Ritz began to be known as one of the smartest places in New York to go to have your hair done. Now, aside from going across the seas to establish his name further, he is opening new shops in this country. The most recent of these is at Altman, in New York, and it is very grand indeed. To begin with, the entire salon is done in the most beautiful of imported woods, and there are many details of elegance that might escape the casual observer, such as the fact that the basins are all built of uncut pieces of black marble, and that the smart little manicure tables have mirror glass tops, as well as the practical equipment of a sterilizer for the instruments on each table. This salon is presided over by a director who is at your service to give expert individual advice on your coiffure, and in addition to the many shampoo and drying rooms and an amusing little room for youngsters, with ducks on the walls and hobby horses on the chairs, there are treatment booths with luxurious easy chairs, in which treatments are administered to you with his own beauty preparations.

The latest news of his treatments for the hair is a compact little kit that includes an assemblage to keep your hair beautiful and healthy. There are liquid shampoos for oily and for

dry hair, a scalp food, a dandruff lotion that prevents as well as cures dandruff, tonics for dry and for oily hair, and a friction Ritz that not only provides a good setting lotion, but makes an excellent dry shampoo for in between the regular ones. These are all put up in very smart bottles and jars and can be purchased in department shops throughout the country.

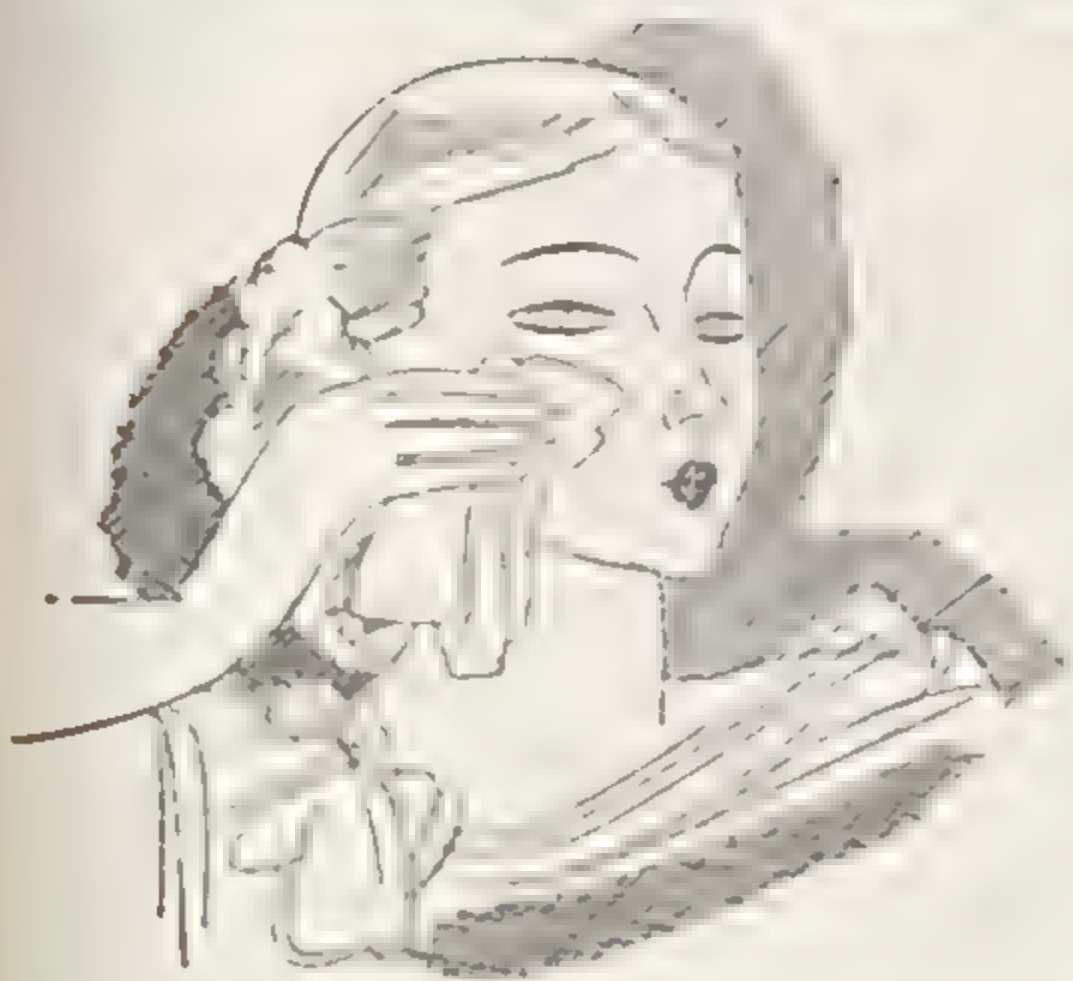
The time when "studying dancing" meant putting on chiffon costumes and doing gentle rhythms to waltz time is almost as far behind us as the Boston Dip. Now, whether we are learning to tap or tango, we are put through a preliminary stage of first conditioning our bodies before we even begin on the dancing, and many people attend dancing-school who never really intend to dance at all. The Misses O'Kane teach practically every kind of dancing in their New York studio, but they base the success of their work on this preliminary conditioning. People who come to study rhythmic spend part of their novitiate period doing exercises on the mat. They are taught how to walk, how to breathe, how to carry themselves, all to music. Above all, they are taught how to relax, and that is something, for it is far easier to remember to relax, once you master the art of how to do it. Busy women find that these rhythmic lessons not only rest them, but help to ward off the tense, strained feeling that comes when you have too many things to do and too little time to do them in. Débutantes and sub-débutantes go to get groundwork in their dancing to learn balance, so they won't drag, and to hold their shoulders up, so they won't weigh on their young men. There (Continued on page 91)

SWIFT — INFALLIBLE —

these 4 famous steps to beauty



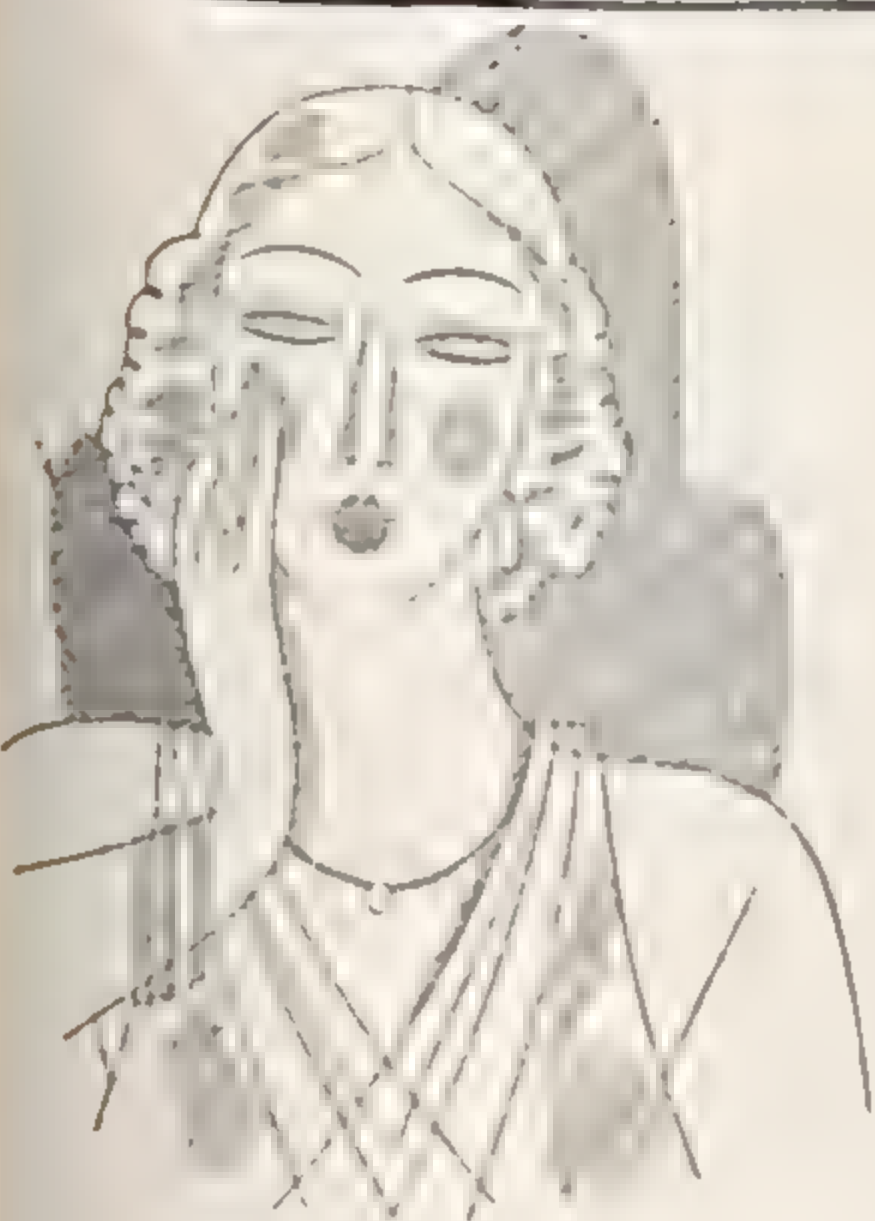
1 Immaculate cleansing, to the depths of the pores—that's the first step of the Pond's Method . . . Apply POND'S COLD CREAM over your face and neck, patting in with upward, outward strokes to ward off sagging and wrinkles . . . Wait for the fine light oils to sink deep down into the pores . . . and float every particle of clogged dirt, powder and make-up to the surface.



2 Now wipe away all cream and dirt with POND'S CLEANSING TISSUES—more efficient because so much *softer* and half again more absorbent by laboratory test . . . Society women say these exquisite Tissues are "the best way to remove cold cream," for they absorb the dirt so completely that nothing is left to clog the pores. Tissues in pure white . . . or peach.



3 Next, POND'S SKIN FRESHENER to tone and firm—you saturate a pad of cotton, then pat briskly over your face and neck till the skin glows with lovely natural color . . . This gentle tonic and mild astringent is so carefully formulated it *cannot dry your skin* . . . It is indispensable in home treatment of minor skin ills such as enlarged pores, sallowness, blackheads and blemishes.



4 Smooth on a dainty film of POND'S VANISHING CREAM always before you powder, to make the powder go on evenly and last longer. It disguises little blemishes in your skin and gives a lovely velvety finish. Use this exquisite Vanishing Cream not only on your face, but wherever you powder—arms, shoulders, neck. And it is marvelous to keep your hands soft, smooth, and white!



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SEEN ON THE STAGE

(CONTINUED FROM PAGE 68)



The
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Twine-knit
white with navy
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The Shetland Twines
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PECK & PECK

FIFTH AVENUE, NEW YORK

WHITE PLAINS CHICAGO BOSTON NORTHAMPTON DETROIT
MINNEAPOLIS ST. LOUIS PHILADELPHIA

irresponsible, fantastic farce—for two acts. Shortly after the curtain rises on the third act, one has the feeling that Sherwood had exhausted his material at the end of the second. He grows reasonable and, consequently, heavy, the light, swaggering gaiety of the earlier portions is completely lost—in its place a laboured attempt to carry on until the conventional closing time.

The theme bristles with comic possibilities. A group of aristocrats of the *ancien* or pre-War régime assemble in the faded Imperial Suite of the Hotel Lucher to celebrate the centenary of the Emperor Franz Josef. Elena, wife of Dr. Krug, a psychoanalyst ("Psychoanalysis is Vienna's sole remaining industry," Sherwood writes), attends. Scarcely have the proceedings begun when a tornado in the person of Prince Rudolph Maximilian Von Hapsburg—now a taxi driver at Nice—blows in. He and Elena had been lovers in the good old days. What follows must be seen to be enjoyed—the fun comes not from what is told, but from how it is told and projected.

Lynn Fontanne as Elena is more beautiful than ever. And she has not acted so delightfully since "Caprice." She catches the spirit of the farce, embodies it, heightens it. In a word—to go English for a moment—she is priceless.

The ex-Prince is a D'Artagnan of the Taxis. The author has made him fantastic. But Alfred Lunt goes further—he overclowns an already clownéd rôle. He strides, struts, grimaces, bel-lows—all of which he should do, but not so violently. That is "good theatre" up to a certain point, beyond that point it becomes "ham acting." Lunt goes beyond it. Except in the incomparable love-scene, his performance suffers also from a too-great indulgence in mannerisms.

The rest of the cast, especially Minor Watson as the husband, Henry Travers as his father, and Helen Westley as the old cigar-smoking *patronne* of the run-down hotel, are excellent.

"Reunion in Vienna" provided Worthington Miner with a big opportunity, and he took full advantage of it. Through it, he proves himself one of our ablest directors. His direction brings out all the farce's values—the bravado, the insouciance, the merry madness. It has taste, splendid tempo, shading, tremendous vitality. Aline Bernstein's settings are all that they should be—and more.

This season may be known in history as the year of the Theatre Guild's Renaissance. For some time, our leading producing organization has been choosing mediocre plays and producing them tepidly. By its two latest offerings, it recovers the high position it had temporarily lost.

"THE GOOD FAIRY"

Bad third acts appear to be the fashion to-day, both here and in Europe. Molnár's latest comedy, "The Good Fairy," makes that statement seem sound. Like "Reunion in Vienna," it loses its esprit with the fall of the second-act curtain. It becomes strained, employs obvious and not particularly interesting tricks. And in a des-

perate effort to wind up the play and the evening merrily, the Hungarian playwright has attached a rather flat epilogue, an epilogue that practically winks at the audience.

But those things are of no consequence, for Helen Hayes and Walter Connolly are present. Miss Hayes as Lu has never been more radiant. She plays the "unemployed glowworm" (the last word means "usher in a motion-picture theatre" or "flash-light in the dark") with all the charm, deftness, verve, and vivacity which have made her unique on the contemporary stage. And widely loved. Her "indefinable quality" remains indefinable and wholly captivating.

Lu, to ward off the advances of a smug magnate, tells him she is married. When questioned about her spouse, she opens a telephone book, and the first name that catches her eye she uses as the name of her husband. It happens to be one Dr. Sporum, a middle-aged, clientless lawyer. She hastens to his chambers to beg him to back her up. "Merry and bright" complications ensue. And there is a real surprise ending: Lu and Sporum do not marry or even fall in love!

Connolly enacts the lawyer perfectly. Below the blustering, comedy surface runs an undercurrent of pathos. Although wholly different in most ways, his characterization calls to mind Sam Jaffe's impersonation of the clerk of "Grand Hotel," who, having only a fortnight to live, comes to Berlin to have a first and last big fling. No other character actor in our theatre has so much richness, mellowness, and skill as Connolly.

The half-dozen other players Gilbert Miller has assembled to interpret the comedy do their work well—better than well. But they suffer by their juxtaposition to the brilliance of Miss Hayes and Mr. Connolly. But any one would.

"CYNARA"

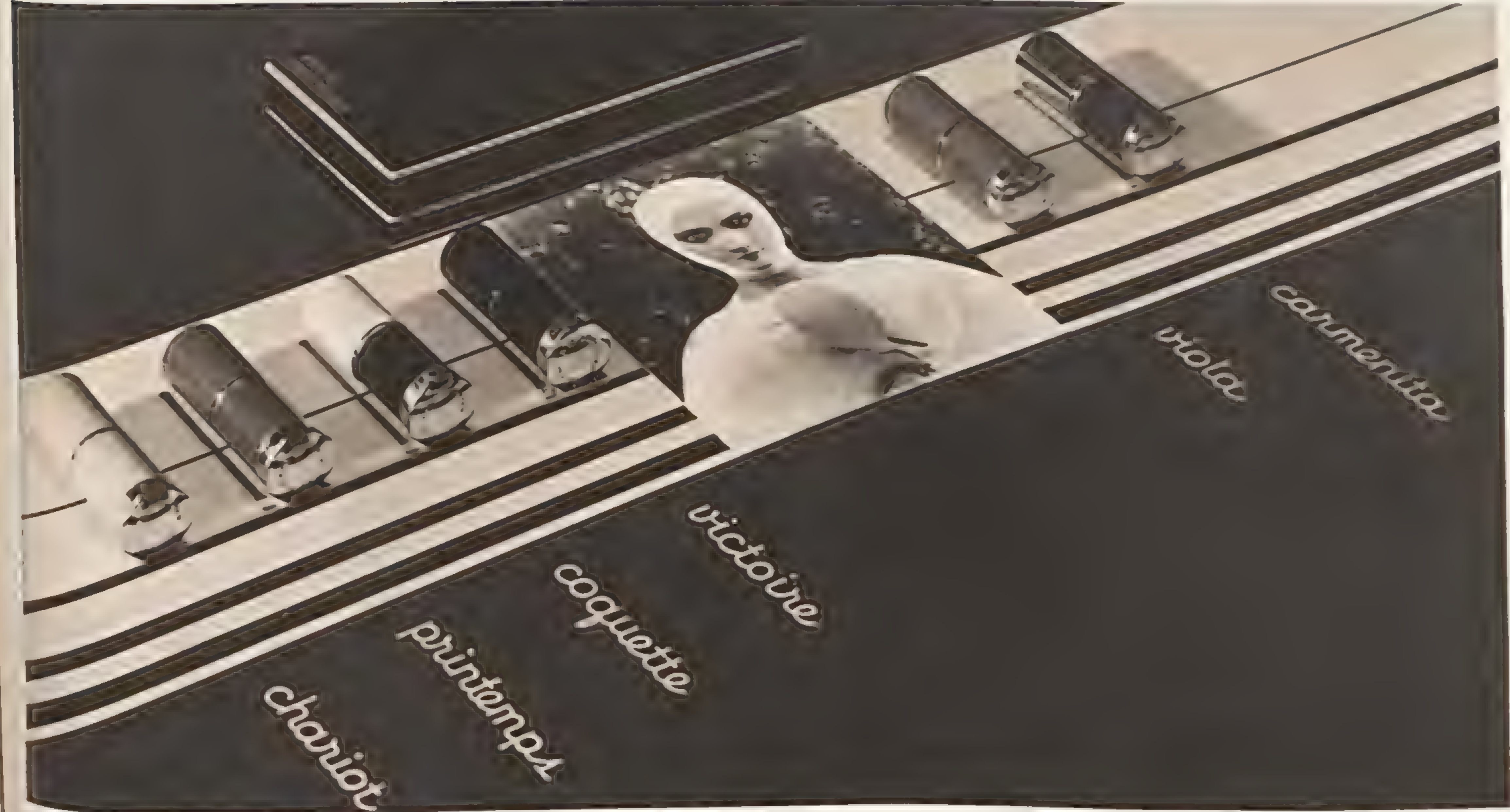
The third of the fortnight's quartet of successes is an adaptation of "An Imperfect Lover," an English novel. The play is named "Cynara" after the lady in Dawson's famous poem, whose lover was faithful to her "in his fashion." The authors of the novel, Gore-Browne in collaboration with H. M. Harwood, have constructed a smooth, frequently moving drama with no suggestion of the pieced-together quality that affects so many dramatizations of books. It is written with ease and sureness. Except during a difficult prologue and epilogue, it holds the interest throughout. It is rarely overstressed, has fluidity and intensity.

The story is neither original nor absorbing. But the characters are real, and the play has been written by people who possess a tingling sense of drama. Consequently, it involves one in its action and that, as has been said many times in these pages, is the test of a good play.

Philip Merivale, the star, mistakes woodenness for suppressed emotion. He simply stands stiff and expressionless when he is supposed to be struggling hard to maintain his self-control. He plays the less tense scenes with his usual (Continued on page 102)

● **CHARIOT** (Lacquer red case) — Rich flame...good with costumes of green, woodsy brown, black and flame-color. **PRINTEMPS** (Fern green case) — Contributes greatly to the success of pastel frocks. It is also very lovely with black and white. **VICTOIRE** (All black case) — Rich and warm. Triumphant with a black costume! **COQUETTE** (Black case with oyster white top) — A deep red, with raspberry, winey tones. A dashing touch for the woman who likes a definite make-up. **VIOLA** (Blue case) — There is a hint of violet in this...just enough to make it perfect for wear with blue. **CARMENITA** (Black case with silver top) — Darker than Viola and a charming foil for dark colors.

Lipsticks of the Ensemble



● Be gay...or demure. Be dashing...or subdued. Be sophisticated...or naive. The new Arden Lipstick Ensemble endows you with the power to change your personality to suit your mood—or your gown. Six lovely lipsticks in six enchanting shades. Petal-smooth...really indelible ...easy to apply...exquisitely tinted. Once you see the Ensemble, you will want all six. But you may buy the new Arden lipsticks individually.

● The Arden Lipstick Ensemble, comprising six lipsticks in six charming shades, is . . . \$7.50. Individual lipsticks are . \$1.50.



Would you like to have a color book that will tell you exactly which lipstick to use and exactly what make-up accessories harmonize with each new color? Write to Miss Arden, 691 Fifth Avenue, New York, and the Color Harmony Book will be sent to you.

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The straightest hair made Naturally Wavy!

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Mrs. William H. Hobby of Greenwich, Conn. writes: "Thirty days after first using Gerardine, I acquired deep natural waves that have been the envy of all my friends!"



The Gerardine Set \$2.00 Contains \$1.50 size Gerardine, and 75c special (De Vilbiss made) atomizer. Smartly boxed. Exceptional value for your own use or for Gifts.

BY using Gerardine, that amazing French discovery, regularly, you will find your hair will set into such beautiful lasting waves that even dampness cannot destroy them. It is so safe that hair specialists recommend it for making children's hair naturally curly!

Ideal for "Setting" too

To "set" naturally wavy hair or a "permanent," spray a little Gerardine on your hair with an atomizer. It dries in but a few minutes; is not gummy, sticky or greasy; leaves no powdery deposit; does not injure the color or texture of the hair; most economical!

Conditions the hair

Gerardine makes the hair softer, more lustrous . . . the scalp cleaner — because it is extracted from rare, beneficial herbs. Buy it at your drug or department store, or use the coupon below.

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If you live in Canada, address La Gerardine of Canada, Ltd., 10-18 McCaul St., Toronto, Ontario

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 59)

That is why you really should have it prescribed by an expert. The wrong exercises won't do you any good and may possibly do you a degree of harm. None of the fine specialists in physical training will start you on your way without a certificate from your own physician and a thorough physical examination. As a matter of fact, physicians frequently send their patients to these establishments to have inner wrinkles ironed out. Frequently, those who come (under faint protest) in quest of health remain in pursuit of beauty.

Methods of attack vary widely. You may be put on a gold satin mat in a room lined with mirrors. Here an agile young woman, whose feats you feel you can never emulate, will direct you. Or you may start out in shorts and sweat shirt in a vast, fresh-air filled gymnasium, with young instructors in sailor suits to put you through your paces. But, whether you end up balanced on your shoulders, climbing a pastel wall, or playing a fast game of ping-pong, you will be a new woman for it. And each session gives a gratifying assurance of added suppleness and grace.

HOME WORK

Once you have mastered the exercises that are most helpful to your particular physique, you can continue them at home. When you need inspiration to new endeavours or a particularly peppy workout, you can revisit the salon. Some luxurious ladies, realizing the incentive of having some one to work with, have an instructor come to their homes every day. Smart women on the Continent have been known to take their physical director about with them on their travels.

Exercise, however, is only part of this cult of the body. It is most fundamental—probably because it is the most thorough corrective. And, no matter how busy we are, we can always manage to work in some exercise, either at home or in a brief session with an instructor. But there are many other means to bodily perfection which your modern beauty makes a regular part of her schedule. Massage, for example.

In the minds of many, massage of the body is relegated to those who are ill or those who want to reduce. To be sure, it has excellent uses in both cases. Any lady of avoirdupois must be encouraged by those heartening slap-slap sounds (like galloping horses) made by energetic Swedish hands that are veritably slapping off the pounds. But suppose you don't need to lose weight and are merely intent on keeping yourself fit. You can go to an excellent establishment where you are put through your exercises first, showered, and perhaps given one of those exhilarating Scotch "douches," with a hose playing briskly up and down your spine. Then you are put on a massage table. You lie back and, little by little, begin to float away. Strong, skilful hands seem to be smoothing your muscles into unusual harmony. There is a faint murmur from your masseuse about a little tightness at the neck (everybody who is at all nervous is

"a little tight at the neck"). But you can scarcely be expected to bother about that. Eventually, you are told to rest now and go to sleep. Sleep indeed—you couldn't keep awake if you tried. When you finally go forth, there is a new sun in the sky. You feel physically remade—rested to your very bones.

Another vital factor in this business of keeping fit is perspiration. Again you are like the professional athlete, who is muffled up and sent to run around the track until he works up a good sweat. This helps keep weight down and draws impurities out of the system. But you can get your sweat without honest toil. You can sit or lie in an electric cabinet, or be wrapped in electric blankets, or have one of those baths that bring forth streams of perspiration. Of course, such sweating is vital to every reducing régime. (Vogue will publish, later in this series of beauty gospels, a special article about reducing.) But this induced perspiration is of real benefit to you, whether you are thin or fat. Applied heat, by opening the pores, helps eliminate impurities which would otherwise circulate through the system. You can almost feel the process of purification as you sit in an electric cabinet with the lights glowing at you, or the heat of an electric blanket permeating to your marrow. Incidentally, these are effective ways of stopping an incipient cold, and they are always followed by a shower or an alcohol rub to close the pores.

Perhaps the most aggressive sweat-inducing device is the special bath in which you are coated with a hot wax-like liquid. This type of treatment originated during the War. As a salon treatment, it has now been developed to a high degree of luxury. Two views of its most de luxe version are shown on pages 58 and 59. You are put into a large white wicker crib lined with vast sheets of spotless paraffin paper. Then you are painted all over with a hot wax-like substance. The theory is that Nature abhors a vacuum. So a temporary vacuum is created between your body and the wax. Nature will then do something about it—she will try to fill the vacuum with the secretions which are forced from your body.

A NEW TYPE OF "BATH"

Once you are coated like a mummy, with an ice-bag over your heart, you are wrapped in layers of crackling white paper, then in blankets, with an ice-bag around your neck. There you lie, glorying in the fact that everything that shouldn't be in your system is rapidly being drawn out of it. If you aren't clean after this, you never will be. And when the hardened coating is removed, rivulets of perspiration are released. This "bath" is followed by a full hour of massage, massage which wafts all tension out of your body and stimulates your blood to new activity. Women who take these treatments regularly, count upon them as an unflinching fountain of youth.

Another phase of bodily culture is the colonic irrigation. It is amusing to hear the woman who takes this sort of thing as a matter of course, talking blithely about (Continued on page 94)

All for Beauty



Keep your Skin Summer-soft in Winter

HARRIET HUBBARD AYER has produced three perfect creams to soften and protect and repair your skin all through the trying days of sharp wind and frost.

LUXURIA cleanses more gently and far more thoroughly than mere soap and water. Its creamy softness penetrates deep below the surface, floating out those invisible flakes of dust and grime that clog the pores and cloud the clearness of your skin. Its delicate oils soften and lubricate, smoothing away all roughness and redness.

SKIN AND TISSUE BUILDER is a massage cream designed on an entirely scientific principle and closely resembling the natural fat of the body. It melts into the skin at a touch, stimulating the circulation and bringing new tone and vigor to drooping muscles. The hungry tissues eagerly absorb its rich and balanced ingredients.

BEAUTIFYING FACE CREAM gives your skin a flawless texture and a radiant clearness. No cream whitens a sallow complexion so swiftly or brings such a delicate, satiny bloom. The lightest film of it is the perfect base for powder, making your face look as fresh and fine-grained as a flower.

LUXURIA costs 40c, 75c, \$1.75, \$2.50. SKIN AND TISSUE BUILDER 75c, \$1.50, \$4.00, \$6.50. BEAUTIFYING FACE CREAM 75c, \$1.50, \$4.00, \$6.50.

For instructions in the care of your skin at home write HARRIET HUBBARD AYER, Inc., 323 East 34th Street, New York, for a copy of the interesting free booklet "All for Beauty."

HARRIET HUBBARD AYER

INCORPORATED

BEAUTY PREPARATIONS

LONDON

NEW YORK

PARIS

(CONTINUED FROM PAGE 67)

*That smart
frocks of yours
deserves a
Paris-
inspired*



S&K CRITERION Belt

REG. U.S. PAT. OFF.

Lanvin . . . Patou . . . and other Paris couturiers are designing distinctive belts to be worn with their new models. That's how important the belt has become this season! The two Criterion Belts illustrated are reproductions of chic modes shown at the Paris openings. They come in the new "Sun Colors" too—also of Paris parentage! The new Patou greens . . . Aquitaine and Maritime blue . . . rich Argentine red . . . and the Bourbon brown so necessary for wear with the important apricot shades . . . Criterion Belts are on sale in practically every good department store in the United States. For authentic Paris styles and this season's best colors look for the Criterion trademark!

- Yvonne—fashioned after a model by Patou! Notice the double-tongue buckle, inlaid with leather. 1" Moaka Nap suede lined with leather. No. 5020—retails for \$1.50.
- Renée—a Lanvin copy showing the new wider tongue and new wider belt. Moaka Nap suede—1½" wide—with metal buckle. No. 5021—retails for \$1.75.

*The world's largest
manufacturers of
quality belts
for women*

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choice of his favourite subject. Following the extraordinary success of the Matisse exhibition is the current Diego Rivera exhibition of frescoes and cartoons. This is the first exhibition which does justice to the epic quality of Diego Rivera's work, the first opportunity to see him at full stature outside of Mexico City or San Francisco, since seeing Diego Rivera at full stature means a first acquaintance with his murals. Previous New York exhibitions have been confined to such transportable examples as easel pictures and water-colours, neither of which are his chosen métier. The Modern Museum's exhibition includes four fourteen-foot frescoes painted specially for this event. It is no exaggeration to say that Diego is the first painter of fresco to take his place beside the great mural painters of the Renaissance. And the fact that one of the few living painters who can be unreservedly called great should come from North America adds another angle of interest to the American renaissance.

THE INTERNATIONAL STYLE

An exhibition of International Architecture is scheduled to follow the Diego Rivera exhibition, early in February—another timely exhibition, since modern architecture, or, to give it its more professional title, the International Style, is one of the most discussed and vital subjects of the day, looming far larger on the aesthetic horizon than any discussion of the merits and characteristics of opposing schools of painting. The exhibition has been assembled by Mr. Philip Johnson, a member of the junior advisory staff of the museum, and comprises models and photographs of the work of the leading architects in France, Germany, Holland, and the United States.

Mies van der Rohe, Walter Gropius of Germany, Oud of Holland, Le Corbusier of France, and Raymond Hood and Frank Lloyd Wright of the United States are among the architects whose work has been chosen to expound the new idea. In view of the controversies over just what constitutes a modern style, it is expected that the exhibition will help to clarify the confusing opinions which obscure this remarkable renaissance of architecture.

NEW YORK HISTORY

Because of the increasing interest in American cultural heritage, the collections of the new Museum of the City of New York and the Marine Museum, which is housed in the same building, are of special interest. Dedicated as the two museums are to tracing the history of New York City and its harbour, many of the exhibits are aesthetic in content, notably the distinguished and representative collections of ship models, ship's figure-heads, and old prints of the harbour shown in the marine collection, and the examples of furniture and prints shown in the city collection.

And speaking of new galleries, that vast and surprising caravansary, the Waldorf-Astoria, has added an art gallery to the many activities which

it houses. The Leggett Gallery is situated in one of the tower apartments and holds there exhibitions of contemporary European and American art. The pictures are effectively shown in rooms which preserve the informal atmosphere of a private apartment.

Other museum activities scheduled for the season are the George Washington Exhibition held at The Metropolitan Museum in connection with the Washington Bicentenary and the Samuel Morse Memorial Exhibition opening in February, which commemorates the work of the first president of the Academy of Design, whose contribution as a painter is too generally overshadowed by his contribution as the inventor of the telegraph.

The Julian Levy Gallery is the first gallery in this country whose activities are concentrated on the display and sale of photographs as works of art. There is a growing interest in photography as an art with definite aesthetic standards of its own. There are many who go so far as to claim that photography is the most vital aesthetic expression of the twentieth century. But Mr. Levy is the first to substantiate this conviction with a gallery. The gallery holds exhibitions of the work of such celebrated modern exponents of the art of photography as Edward Weston, Charles Sheeler, Paul Strand, Anton Bruehl, Man Ray, and Moholy Nagy, and it also shows the work of such pioneers as Nadar and James Hill, the first exponents of the idea that the camera is a legitimate medium for artistic expression and that a photograph does not have to look like a painting to be a work of art.

PAINTINGS BY FANTIN-LATOURE

The French Museum has for its January exhibition a collection of paintings by that master of romantic realism, Henri Fantin-Latour. Contemporary as he was with the old masters of the nineteenth century, this artist has not enjoyed the great acclaim that has come to Renoir, Degas, and Manet. The present collection, which has been assembled by Maud Dale and to which the Louvre, The Metropolitan Museum, and many well-known private collections have loaned pictures, is the first impressive group of his paintings to have been assembled in this country.

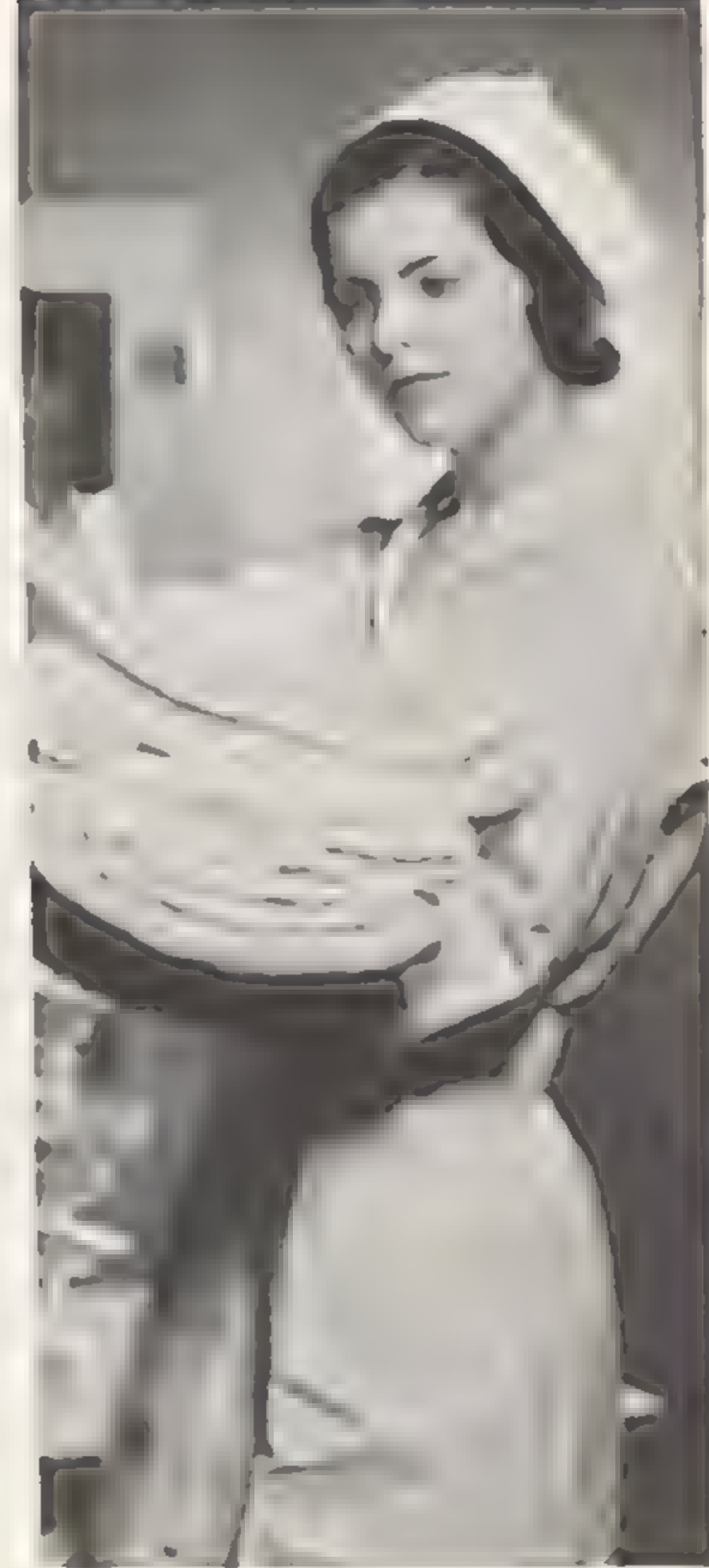
Important gallery exhibitions scheduled for January are the Sert Show at Wildenstein's, an American group at the Rehn Galleries, an Orpen Memorial at Knoedler's, and a Spencer Memorial at Macbeth's. A charming exhibition of decorative flower still-life and figure compositions in out-of-door settings, painted by Alice Kindler, is a feature at the Delphic Galleries during January. Mrs. Kindler, who is the wife of Hans Kindler, recently appointed to conduct the National Orchestra in Washington, has spent the last few years in France. Her pictures, although frankly decorative in treatment, have an emotional content, a personal reaction to her subjects, that removes them from the impersonal idiom of the purely decorative. She brings a charming lyric note to contemporary American painting.



Made in factories where the very air is washed every two minutes. White as new snow. Rolls of Kotex filler feed themselves into glistening machines, where they are carefully shaped and cut into pads.



This Kotex hospital gauze might well wear a gold medal, it's had to pass so many rigid inspections. Now it embraces the snowy filler...and on it goes...folded, packed, without aid of one human hand!



Nurses and doctors, surrounding every move with scrupulous sanitation, dispense Kotex to patients in America's great hospitals. More than twenty-four million pads were so used last year alone.

it's an unthinkable compromise for her to sacrifice the known immaculacy of genuine KOTEX

WHO KNOWS—who can say what hazards and risks have been removed from women's lives because of genuine Kotex? Dangers once invited . . . now a thing of the past. Embarrassment, even humiliations, gone. And health carefully protected at times when it is gravely endangered, because this sanitary protection *is* sanitary. Because it *does* protect.

The nameless fear of the unknown, the doubtful; ceaseless experimenting is perhaps as disturbing as the haphazard methods of a bygone day.

What about these countless substitutes? How were they made? Where? By whom? What hands have touched them? Were the materials pure? Tested? Germ-free?

You don't know. And unless you *do* know, how can you trust such sanitary protection?

Fortunately, when you ask for Kotex,

you *know* you are safe. Hospitals, alone, used more than twenty-four million Kotex pads for patients last year.

Study the pictures you see here. Consider the story they tell. A story of cleanliness, sanitation, safety in every minute phase of the making of Kotex. Every woman who uses sanitary protection should read every word that appears beneath these pictures. Before she buys a sanitary pad, she should ask herself: Is it clean? Is it safe? Is it pure? Can you—can any woman—afford

to risk anything less than the scrupulous cleanliness Kotex gives you—cleanliness you can't get from inferior substitutes? And, may we suggest, make sure, when buying it wrapped, that you

get Kotex. On sale at all drug, dry goods and department stores. Also in vending cabinets through the West Disinfecting Co.

Never pay
more than
35c

KOTEX
SANITARY NAPKINS



A new fruit...a new flavor for your smart salads

MORE CALAVOS* THIS YEAR — AND LOWER PRICES

Serve Calavos once as *something new*; then again and again for their incomparable flavor. They are California's rarest contribution to your table—as "different" in taste as in appearance.

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Their smooth goodness is best enjoyed in the simplest of salads, correctly eaten with a spoon: Merely cut in two and serve "on the Halfshell" with a French-type dressing or with quartered lemons and salt. Heavy dressings hide the subtle Calavo flavor and are not recommended.

This aristocrat of salads adds distinction to the most formal dinners. It makes, as well, an ideal luncheon in itself, satisfying, energizing, yet "light."

Free — New Book of Healthful Servings

There are Calavo servings for nearly every course — hors d'oeuvre, cocktail, salad, sandwich spread and ice cream. All are illustrated and correct service form explained in "The New Calavo Hostess Book" — sent free upon receipt of coupon. A section outlines the health value to adults and children of the Calavo's fruit vitamins, minerals and natural oils (93.8% digestible). Tear out coupon now and mail today.

*From over 400 varieties of the tropic fruit known as "avocado" or "alligator pear" Southern California fruit growers have developed an improved selection of fruit known as Calavos. Calavos are chosen for finest consistency and flavor, tested for maturity, inspected, and carefully packed to reach you in perfect condition. The best dealers everywhere display Calavo signs and sell *genuine Calavos so trademarked on the skin.*

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Los Angeles, California.

You may send me free "The New Calavo Hostess Book."

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K N I T Y O U R O W N

(CONTINUED FROM PAGE 44)

at beginning of the purled rows.

For the front, with steel needles, cast on 120 stitches and work in ribbing of knit 2, purl 2 for 32 rows as on the back. Change to large needles, knit plain over the first 56 stitches, increasing in every tenth stitch. Slip the remaining 64 stitches onto a stitch holder or large safety-pin, to be held for the right front. There are now 61 stitches left on needle (left front), ending at centre of front; turn, cast on 18 stitches for front band, and work back and forth on these 79 stitches for 7½ inches (as many rows as on the back). Bind off 5 stitches at the beginning of each of the next 2 knitted rows (at underarm), then decrease 1 stitch at the beginning of every knitted row 5 times (15 stitches in all decreased for armhole). Cast on 20 stitches for facing at beginning of next purled row (at front edge); and work even on the 84 stitches now on needle for 4½ inches. On next purled row, purl the first 15 stitches and slip them onto a safety-pin, bind off the next 26 stitches, purl to armhole, turn and knit back to neck. Bind off the first 2 stitches from neck in each of the next 4 purled rows, 35 stitches being left on the needle. Work 10 rows even, ending last row at armhole. Bind off 7 stitches at the beginning of the next 5 knitted rows. Slip the 15 stitches left on the safety-pin at the neck back to the needle; bind off 2 stitches at beginning of each of the next 4 knitted rows; on the remaining 7 stitches, work even until tab is as long as the front at shoulder. Fold back the first 9 stitches at lower end of front edge and baste hem as a front band; continue straight line of band up to neck, basting the additional 20 stitches worked for facing in place; then sew hem, taking care that seam does not bind.

Slip the 64 stitches left on stitch holder at the top of ribbing back to the needle. Then, cast on 10 stitches at front edge for hem, knit 1 row increasing in thirtieth and in every tenth stitch thereafter. Work even on the 79 stitches now on needle for 2 inches. Next knitted row, make a buttonhole, as follows: knit the first 3 stitches from front edge, bind off the next 3 stitches, knit 6 stitches, bind off 3 stitches, knit to end of row. In the next row, cast on 3 stitches opposite the bound-off stitches; when the first 9 stitches are turned back for front band, the bound-off stitches will come right above each other, to form a buttonhole, which afterwards is reinforced with a buttonhole-stitch. Mark places on left front band where 5 more buttons should be, and in corresponding rows on right front band, work 4 more buttonholes the same as the first. Except for the buttonholes, the directions for the right front will be the same as for the left, with the decreases for armhole and neck reversed. Sew front and back together and join bands at ribbing.

The sleeves are made by casting on, with steel needles, 60 stitches for the cuff, working in ribbing of knit 2, purl 2, for 2½ inches. Then change to large needles and work in stockinette stitch, increasing a stitch at both ends in next and every tenth row thereafter, 18 times. This will make 96

stitches on needle. Work even until sleeve measures 18 inches from cuff (or desired length at underarm). Bind off 6 stitches at the beginning of each of the next 4 rows, then bind off 3 stitches at the beginning of every row until 20 stitches are left; finally, bind off all stitches. You then sew the sleeves together and insert in armholes, taking care that the seams meet.

For the collar, cast on 100 stitches on the large needles, work even in stockinette stitch for 4 inches and bind off loosely. Place right side of collar to right side of body, beginning at centre of back and collar, baste down to ends and sew; fold collar double lengthwise and hem down on the wrong side; then sew ends of collar together. The collar and part of facing may be turned down as revers.

WOVEN CROCHET CAP

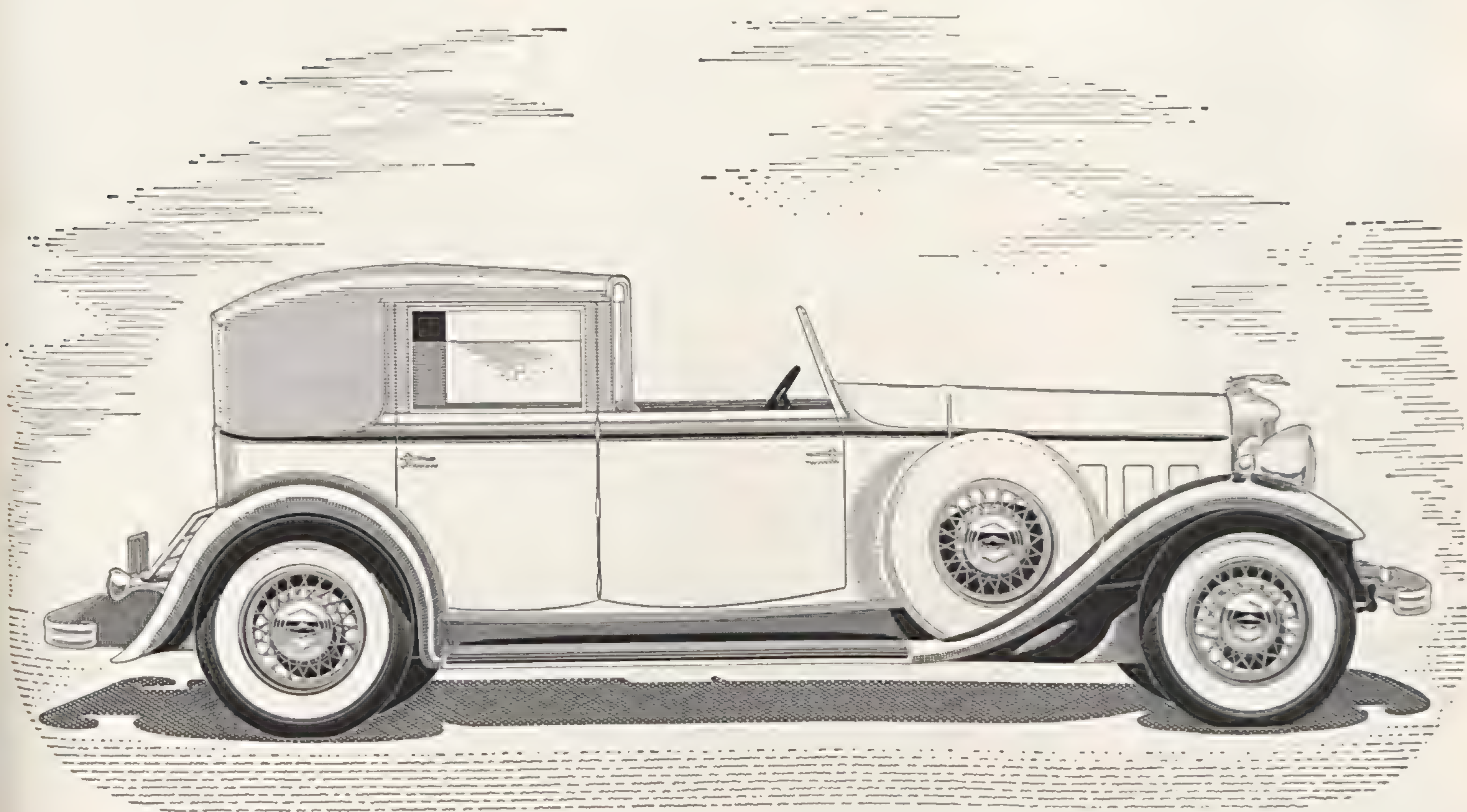
You will require 2 balls of Bear Brand or Bucilla 2-fold Saxony and a Bucilla celluloid crochet hook No. 9 to make this cap. The gauge (tension) should be 3 patterns to the inch, and 9 rows to two inches. The entire cap is worked in a single crochet stitch, with chain 1 between each single stitch and a 4-fold strand of yarn carried along inside the single stitches. This pattern may be called "woven crochet stitch."

For the crown, divide one of the balls into a 4-strand length. Make a loop on hook with the single yarn and holding the 4-strand yarn in left hand, work 8 pattern stitches (1 single crochet, chain 1) around the 4-strand; join with a slip stitch to form a ring and draw the 4-strand end together to form a small ring; this is the centre of the crown. For the second round, 1 single crochet under first chain 1; chain 1, 1 single crochet in same place as the first single (an increase), * chain 1, 1 single crochet in next space under chain 1, increase in next space (chain 1, 1 single, chain 1, 1 single—all in same space); repeat from * to end of round, thus increasing 4 times in the round (12 patterns in round). Continue to work in pattern, increasing in the same 4 places in every round, until piece measures 2½ inches from centre to edge (48 patterns in last round). From now on, work even in pattern (without increasing) until cap measures 7 inches from centre to edge; break off the single strand of yarn, and, with the 4-strand, work a round of slip stitch along the entire edge of the cap, occasionally skipping a stitch so as to get the right head size. Make a second row of slip stitch, taking up the back loop only of slip stitch below.

To make the brim, with the single strand, work 1 single crochet, chain 1, 1 single crochet around the 4-strand end. For the second row, chain 2, turn, 1 single, chain 1, 1 single (an increase) in first space; chain 1, 1 single crochet in next space. For the third row, chain 2, turn, 1 single crochet in first space, 1 pattern in next space, increase in last space. Repeat the second and third rows (thus increasing at one end in every row and working straight at other end) until there are 12 patterns in row. Work even until band measures about 34 inches from (Continued on page 90)

T H E L I N C O L N

12



Lincoln has always aimed to make available to the public a motor car as nearly perfect as it is possible to produce. . . . In this age of mechanical progress, a natural evolution of this policy is the Lincoln V-12 cylinder. . . . Its background is the traditional Lincoln background . . . expert engineering, painstaking testing, unburied manufacture, world-famous precision methods, and in every activity, the support of the entire Ford organization. Prices of the Lincoln 12 cylinder motor car range from \$4300 at Detroit

Engine of 12 cylinders cast in two blocks of six and set at a V angle of 65 degrees to give out-of-step firing and insure smooth operation. Three-point suspension mounted on rubber. Brake horse-power, 150. Bore and stroke— $3\frac{1}{4} \times 4\frac{1}{2}$. Dual down-draft carburetor with special intake silencer and air cleaner. Ignition distributor mounted at rear end of engine. Exhaust pipe carried forward of and

below engine to keep heat from front compartment. Silent camshaft drive chain with automatic adjustment, requiring no attention. Soft-acting double-disc clutch. Free-wheeling unit controlled from dash operative in all forward speeds. Transmission equipped with a special synchronizing unit to facilitate gear shifting. Helical second-speed gears insure quiet operation. Wheelbase,

145 inches. Tread, 60 inches. Brakes equipped with vacuum booster to augment foot pedal pressure. Thermostatically controlled radiator shutters and hood ventilators. Springs semi-elliptic—rear, 62 inches; front, 42. Welded steel-spoke, one-piece demountable wheels, diameter, 18 inches, with $7\frac{3}{8}$ -inch tires. Steering, worm and roller. Twenty-three custom and standard bodies.

K N I T Y O U R O W N

(CONTINUED FROM PAGE 88)



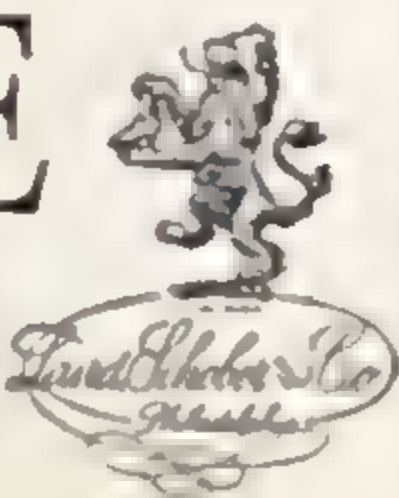
POISE
reflecting
smartly
designed
walking ease

The graceful ease of a superbly smart walking shoe is delightfully expressed in Travelese, by Laird, Schober. The exclusive Travelese feature supports and balances the foot scientifically. Slenderizing lines, reflected in the newest leathers and colors for daytime wear, add a charm of originality, interpreting the modern vogue for shoe comfort stylishly fashioned. Travelese embodies the same superior quality, the same fine craftsmanship, so traditional of distinguished footwear by Laird, Schober . . . Presented at the better shops.

TRAVELESE

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tip, then decrease 1 pattern (by omitting a pattern) at one end until 2 stitches remain; break off single strand. With the 4-strand, work a row of slip stitch around the entire band and then a second row of slip stitch, taking up back thread only of slip stitches in first row; fasten ends.

To complete, fold the band double, lengthwise, and baste edges of the band to the crown so as to form a brim at nape of neck; drape it so that the fold will dip down over the right eye and be raised about 3 inches from edge of cap at the left side (see illustration). Tie the ends into a knot at the left ear and tack ends upwards.

WOVEN CROCHET SCARF

The materials necessary for this scarf, which is about 60 inches on the longest side, are 3 balls of Bear Brand or Bucilla 2-fold Saxony yarn, and a Bucilla celluloid crochet hook No. 9. The gauge (tension) should be 7 stitches to 2 inches; 5 rows to 1 inch.

The entire scarf is worked in a single crochet stitch, with chain 1 between each single stitch and a 4-fold strand of yarn carried along inside the single stitches. This pattern may be called "woven crochet stitch."

Divide one of the balls into a 4-strand length. Work loosely. Chain 261, make 1 single crochet in third stitch from hook, working over the 4 strands of yarn, * chain 1, skip 1 stitch on chain, 1 single crochet in next stitch (always working over the 4-strand); repeat from * to end of chain (130 single crochet). For the second row: chain 1, turn, 1 single crochet in first space (inserting hook under chain 1), * chain 1, 1 single crochet in next space; repeat from * to end of row (always carrying the 4-strand inside the stitches); work the last single crochet of row in turning chain. Repeat second row until there are 23 rows from beginning. For the next row, work over 78 patterns only; with an extra strand of yarn, chain 120 and attach to the same stitch as the last single crochet was worked in; continue in pattern on chain just made (60 patterns), chain 1, turn, work back over 85 patterns; with a second extra strand of yarn, chain 120, attach to the same stitch as the last single crochet was worked in; continue in pattern to end of chain (60 patterns). Work on the full length for 29 more rows and fasten off.

The edging is made by working with the 4-strand length. Make a round of slip stitch around the entire scarf, adjusting the stitch so that the edge will not draw. For the second row, make 1 slip stitch in each stitch of the first round, taking up back thread only.

BLOUSE WITH RAGLAN SLEEVES

The materials required are 4 balls of Bucilla 8-fold Zephyr Germantown, 2 balls of Bear Brand or Bucilla 2-fold Saxony, 4 Bucilla-double-pointed knitting-needles No. 11, and 1 Bucilla celluloid crochet hook No. 1. The length from shoulder to waist is about 17 inches, the width (half) when slightly stretched, about 17 inches, and the length of sleeve at underarm about 6½ inches. The gauge (tension) about

7 stitches to 2 inches in width and 10 rows in depth.

This blouse is knitted entirely in Moss stitch (knit 1 stitch, purl 1 stitch; reversed in alternate rows). One row is worked with the thick yarn (Zephyr Germantown), the next row with fine yarn (Saxony). Use double-pointed needles (pointed at both ends), commencing each row at the end where the right yarn is hanging.

To make the lower part of back, use 8-fold Zephyr, cast on 52 stitches for lower edge of back. For the first row, use Saxony, purl 1 stitch, knit 1 stitch, alternately, ending row with knit 1 stitch. For the second row, with Zephyr and beginning at same end of needle as the Saxony row was begun, knit 1 stitch, purl 1 stitch, alternately, ending row with purl 1. Third row, turn, with Saxony, knit 1, purl 1, alternately, ending row with purl 1. Fourth row, with Zephyr and beginning at other end of needle (where Zephyr yarn is hanging) knit 1, purl 1, alternately, ending row with purl 1. Repeat these 4 rows until there are 50 rows, break off yarn, and slip the stitches onto a spare needle.

To make the lower part of front, use the Zephyr, cast on 86 stitches for half of front and belt, and work 10 rows following directions for pattern on back. With Zephyr, bind off loosely the first 56 stitches (belt), work even in pattern on remaining 28 stitches for 14 rows. Keep these stitches on needle. With Zephyr and another needle, cast on 132 stitches for left half of front and belt; work 10 rows, binding off the last 104 stitches of tenth row. Work 14 rows on remaining 28 stitches; break off yarn and slip the 28 stitches from first side of front onto the same needle. Beginning at side of front, work 27 rows on these 56 stitches, ending with a Saxony row. With Zephyr, work over the first 26 stitches, bind off the next 4 stitches (front of neck), work the last 26 stitches; break off.

For the lower part of the sleeves, use Zephyr, cast on 36 stitches on a separate needle, and work in pattern, increasing a stitch at both ends until there are 42 stitches in row. Work even until there are 30 rows from beginning of sleeve. Make a second sleeve in same way.

You are now ready to begin the upper part of the blouse. There are now four separate pieces, join them as follows: slip the last 26 stitches of front to the same needle as one of the sleeves; with Saxony, knit in pattern 25 of the transferred front stitches, knit the last front stitch together with the first stitch of sleeve, work to within 1 stitch of end of sleeve, knit the last sleeve stitch together with the first stitch of back; with a second needle, work across back, knitting the last stitch of back together with the first stitch of second sleeve; with a third needle, work across sleeve, knitting the last sleeve stitch together with the first stitch of front; work the remaining 25 front stitches onto the same needle. * Turn, with Zephyr, work in pattern around blouse to other side of front opening, turn, with Saxony, work to within 3 stitches of end of front, knit 2 together, knit the last stitch of front and (Continued on page 103)



HELENA RUBINSTEIN
World-Renowned Beauty Authority

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If you're turning your back on winter you can do it most successfully in the new Ocean bathing suits. Many of the necklines dare to become waistlines in the back! A number of the smartest are copies of décolletages shown at Paris openings. Designed for the woman who appreciates exclusive styles in bathing suits as well as in evening gowns! This year many of the new fabrics—rough, hand-knitted effects, wide wale weaves and novelty knits—are exclusive with Ocean! Whether you're looking for a sub-deb swim suit, or a beach ensemble with the chic of a Vionnet original, ask to see the Ocean models when you buy your next bathing suit!

*Suits for
men, women
and children*

Ocean
BATHING SUITS

The OCEAN Bathing Suit Co.
10 West 33rd St., New York

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 84)

the merits of various methods to a somewhat bemused audience. And it is surprising to find the number of converts won by such an apostle. Faulty elimination is no doubt one of the great American ills. These irrigations are tremendously valuable, because they drain the colon of every impurity to which it is heir. The treatments should be taken at intervals of three or four weeks and should always be given by a trained nurse. If the irrigation is followed by a nap under ultra-violet rays and perhaps a soothing massage, you may promise yourself the most profound sleep that has been your portion in years.

The lights that so often burn brightly in these treatments, as well as in home beauty equipment, are of infra-red and ultra-violet varieties. The first supplies a comforting, easeful heat to congested muscles. It is a warm benediction to your body. The second substitutes for the health-giving rays of the sun. These are the rays under

which many women continue their sun-baths, between summer vacations and sojourns to the South. This, of course, is the easiest way to hold onto your tan, if you find it becoming.

An intensification of the heat idea is produced by means of the diathermic machine, which is shown on page 59. The sketch was made in an exercise salon where the machine is operated only by a physician. If you have a "tied-up" feeling from an oncoming cold or from congested muscles, one of the electrode-lined pads is put on the front of your body, the other on your back. The heat then penetrates straight through and stirs up the sluggish circulation which is causing the congestion and the pain.

• Upon receipt of a stamped, self-addressed envelope, Vogue will be delighted to give you the names and addresses of the salons where every treatment mentioned in this article is available. Address Vogue's beauty editor.

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 80)

is a tango class, more like a party than a school, where you can perfect or practise your steps. And you can have fun at any of it, even though it is good for you!

Every woman wants a smooth, velvety finish for her skin, and a French preparation that brings it to her, put up in a convenient little tube, is La Velouté. This is a sort of powder into cream, so you cream the powder on your face, instead of applying it over a finishing cream. It goes on as smooth as velvet, and it stays on undisturbed for an agreeably long time. You put it on sparingly, after your face has been carefully cleansed, and smooth it on gently to get the smooth, flattering finish. If you use cake or powder rouge, that goes on after; if cream rouge, that is put on before. La Velouté is available in a good range of complexion shades, and you can buy it for a very modest price at toilet-goods counters.

REJUVENATING THE SKIN

If your complexion is not the clear and vital thing that you would wish it to be, a preparation known as Rejuvené will help to guide it in that direction. This is a liquid that stimulates the blood stream to renewed activity and helps to normalize the skin. Furthermore, it ensures an immaculate degree of cleanliness, since it brings to the surface dirt and impurities that have become imbedded in the pores. It is a preparation, simple to use in that it is merely applied to the skin after cleansing, the frequency depending upon the kind of skin you have, and allowed to remain overnight. Even one application shows an improvement in the clarity of the skin, but the directions wisely call to mind the fact that when an unsatisfactory skin condition exists, it has taken some time to develop, and that a proportionate amount of time—and patience!—should be devoted to remedying it.

Also, the advisability of a sound diet and plenty of drinking water is recommended in connection with the use of this preparation, admonitions which we all know, but too seldom heed, in our reliance on miracles of cosmetics. Rejuvené can be purchased direct from its makers in San Francisco.

FOR THOROUGH CLEANSING

Every so often, you have a beauty treatment that is not only a benefit to your face, but is a thoroughly pleasant experience, as well. Such a one is that given by Gladys Hettinger in her salon in East Forty-Eighth Street, in New York. In the first place, the milieu is pleasant, for the rooms are sunny and charmingly decorated, and Miss Hettinger herself has a gentle, but efficient way of dealing with your face. After it has been cleaned with cream, for example, it is scrubbed lightly with little bags of herbs steeped in warm water, which make it feel incredibly fresh and clean. These little bags, incidentally, are a joy to have on hand at home for that occasion when nothing in the world seems to get your face really clean.

As the treatment progresses, it involves among other things an ointment that stimulates your skin to renewed circulation, a skilful manipulation of your muscles, a fresh, pine-smelling tonic, and a finish of a skilful make-up. There are also blackhead treatments to be had in this salon, as well as a special lotion to be used at night. When your face is thoroughly clean, you apply this lotion and allow it to remain overnight. In the morning, the dirt imbedded in the pores has been so softened that you can wash it away or press it out. Another feat that Miss Hettinger performs is shaping your eyebrows to order, by means of a wax preparation, and colouring your brows and lashes. This latter creates a very flattering effect for your lashes without being one whit artificial.

This takes trying

BUT MAN! IT'S WORTH IT!



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Here it is . . . in 3 steps:



2 Try *one pack of Spuds*. Don't stop . . . simply because you're hardened to instant tobacco kick.



3 Try *one week of Spuds*. Watch that *noticeably* cool taste disappear. Watch the tobacco taste get keener and keener. And, notice, *how fresh, how clean, how all-around swell* your mouth begins to feel.

That's it . . . mouth-happiness . . . the grand, new freedom in old-fashioned tobacco enjoyment.

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20 FOR 20c (U. S.) . . . 20 FOR 30c (CANADA)

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 76)



"Cuban Night"

Hattie Carnegie

PALM BEACH

BOCA RATON

42 East 49th Street • New York City

checks, with a red belt, snappy as snappy. For evening, high lights were: a severely plain satin evening dress and jacket, in a wonderful green the shade of gin bottles; a *jeune fille* concoction of dirty-red net, very Victorian and trimmed with lots of ruffles, divine; and one of the best evening wraps I have yet to see, of shaved white caracal, three-quarters length, with a huge collar of natural fox. But the crux of the whole collection for me was a motoring coat and cap of yellowy suède, the coat gentlemanly and belted in for all you're worth; too, too Garbo.

- Abercrombie and Fitch have in their novelty department a number of articles that are devoted to the care and feeding of alcohol. The accessories are all you have come to expect of Abercrombie and Fitch, amusing pictures, diverting glasses, smart shakers. But it is of the bars that I would speak. There is a very ingenious big one, which opens up and discloses a full line of beer keg, sink, ice-box and all the rest of it, and yet wouldn't take up much room in the corner of a library. Trickiest of all is a fireplace that turns into a bar, a solemn Jacobean stone fireplace that suddenly swings on its hinges and becomes a bar with room for a barman behind and glasses underneath and bottles on top; completely breath-taking. And there are a number of little tiny compact barlets, too.

- Don't forget, in restocking your linens, the Porto Rico Shop, of which I've told you before. There are dozens of nice designs for napkins and tablecloths, to say nothing of towels and handkerchiefs, for the most part trimmed with filet tiré, which is filet lace with a name or initials woven into it, very neat and well-bred. And all for those magnificent Porto Rico prices.

One thing I noticed there that might amuse you is a native Porto Rican root, called patchouli, which is sold as a sachet, since it smells lightly and deliciously of cedar. Its great qualities are that it absorbs moisture and thus keeps linens white, and it is very efficacious at keeping the moth from the door. Anyway, this is the place where I would go if I had much restocking to do. The quality of the linens are very fine.

- The day was when you couldn't trust anybody. Especially, you couldn't trust to riding-clothes salesmen or women. Trust them, and in two minutes they'd have you turned out in a costume—pink coat, white breeches, and velvet cap—that would make the angels weep.

However, now the world has been made safe for prospective equestriennes. Saks-Fifth Avenue's Riding Department, for instance, has been put in the charge of Muriel Johnstone, herself a very hot horsewoman and able to tell others less sure of themselves the whys, wherefores, and whens of riding-clothes etiquette. She wouldn't think of letting you make any mistakes, so you can go right to her and close your little eyes, and,

when you wake up, you will be fully equipped in the best tradition. High lights of the stock are: that you can buy ready-made breeches there for around \$35, nice ones that have the buttons in the proper place. Custom-made ones cost about \$50, hand-finished and made to your measurements. There are some unutterably grand turtle-necked sweaters with a single-roll neck; some stocks of the cascade type made of printed foulards, which are the latest dodge in riding-circles. Shirts made to order of grand materials with your monogram on the sleeve. Soft felt riding-hats with narrow snap-brims and shallowish crowns, and, if that sounds easy to you, you've never tried to buy a riding-hat. Bowlers lined with cork, instead of steel, which makes them very light; said bowlers are also made the ideal way for women's wear—flat of brim, shallow of crown. Pink wool jersey underclothes, the pants nice and long, so that they don't slip up under your breeches. But the big story about Saks Riding Department is that there you are as safe as if you were in your cradle. There, nobody is going to sell you a horror, nobody is going to do you a dirty trick, Miss Johnstone is going to take good care of you, there, there.

- J. Tuzzoli is a tailor whose name is worth remembering. He is not only a thoroughly able workman who can carry out your own funny little ideas, and fit you, not as you are, but as you should be, but he has some very fine ideas of his own. If you are not in a creative mood, I would advise you to nip around to Mr. Tuzzoli's and have a look at his models of coats and suits. They are all trim, rather tricky as to cut, and very feminine and elegant. For his thoroughly expert work, this tailor's prices are in the neighbourhood of \$65 and upwards.

- Rose Amado is a lady with a great reputation for knowing all about clothes around here. Now, she has opened a little shop on Madison Avenue, and the clothes she has there, it is to swoon. The only way I can describe the kind of clothes they are is: you know the difference between the kind of girl who has Something, who has a whirl no matter where she is, who looks chic even in her bare skin, and the kind of girl who's just a girl? Well, that's the difference between Rose Amado's clothes and most other clothes.

The models from this shop are smooth, and a little experienced looking, and even a little wild, the way a débutante is a little wild. But of a divinity! For instance, an evening dress of flame rough crêpe, very Vionnet-ish and plain, with a lei-scarf of crêpe and fur that you can do about a thousand things with. A day dress of black crêpe, just as plain as it could be except for a shoulder section crocheted in black, a fascinating dress. Another black dress of thin wool, with nothing but three or four pink coral fasteners. And dozens and dozens more. But I am speechless, and for me to be speechless means a cyclone's coming, or it's high tide, or something.



● Notice: Doctor Marcel Von Wertaur requests that women will please not come to his laboratory to buy Velo-Derma. He has none for sale there but has appointed The Velo-Derma Company, 105 East 29th Street, New York City, sole distributors for the world

PARK AVENUE SHOWERED THIS MAN WITH PERSONAL CHECKS

How a laboratory explosion discovered an amazing new way To Make the Skin Grow Young

● That an aging skin may now be made to grow young instead of old is a statement that will strain the belief of many women.

And rightly so. For here is a story so strange, a discovery so vitally significant that no one could blame your first impulse to say, "I doubt it."

That, of course, is your own affair. But the fact remains that a test-tube did explode by accident in the laboratory of Dr. Marcel Von Wertaur, a brilliant young Heidelberg graduate whose interests in research chemistry were far removed from the field of cosmetics.

Yet from that explosion there came an echo which women since have heard around the world—an echo which announced the accidental discovery of a revolutionary new preparation that actually returns the freshness of youth to fading faces, and brought women flocking to Von Wertaur's door with personal checks for Velo-Derma.

To help you form a basis for impartial judgment, here is Dr. Von Wertaur's own story as he originally dictated it:

How I happened to create formula 770

On March 7 of last year I was working with some very powerful acids when a retort suddenly exploded and covered my hands with its searing contents. As you may already know, all chemists, when working with acids, keep a lye solution handy in case of accident. Lye neutralizes the action of acid and frequently prevents a nasty burn.

On this occasion, because my lye solution had stood so long, it was excessively strong, and when I plunged my hands in it, the lye over-balanced the action of the acid and left my hands corduroyed with wrinkles.

I immersed my hands in 770

In another container on my table was formula 770 (Velo-Derma), a new organic reagent which I was using in another experiment. Knowing it was harmless and would be cooling, I hastily dipped my hands into the receptacle. Imagine my astonishment when I withdrew my hands, to find the wrinkles entirely smoothed out and the skin white and normal.

Mrs. S. pays a visit

Thinking nothing more of this at the time than to jot down a memorandum of the incident for future safety, I went about my work.

A few days later, an acquaintance, Mrs. S., dropped in at my laboratory to make a call. Over a cigarette she complained at the complexities of her daily beauty treatments and asked me why I didn't invent a cosmetic that would do the work of all the others.

I told her cosmetics were out of my line. Then, suddenly, I remembered Experiment

770 and told her the story. Interested at once, she begged me to give her a vial. I did so, but told her that its cost was prohibitive for popular use.

Then the trouble started

Perhaps a week later, Mrs. S. telephoned. She simply had to see me. She was so excited she could hardly talk.

She arrived breathless, her hands filled with bits of paper. "Look at me, Doctor, look at me!" she exclaimed excitedly.

I had no idea what she was talking about.

Finally, I pieced out her story. It seems she had taken my suggestion seriously and used my Experiment 770 as a skin treatment with what were evidently remarkable results.

By word of mouth it had gone around that a sensational new beautifier had been discovered, and her friends had commissioned her to get some for them at any price. The bits of paper were checks. Nothing would do but I must stop everything and make enough 770 to fill her orders.

"But my dear lady," I told her, "in the first place I am not a beauty doctor and, in the second place, this formula is far too costly for any commercial purpose. It would have to sell for at least \$10 an ounce."

"Don't be absurd," she said impatiently. "Women will pay that gladly for a preparation that will really do the work as this does. Besides, you have to use such a tiny bit, it wouldn't really be expensive. You've simply got to make enough to supply these orders." She thrust the money in my hands.

Women have made my life miserable

That was only the beginning. Since that day my regular work has been at a standstill and I have been busy day and night trying to keep pace with the demand for Velo-Derma.

Finally they heard about it in a great New York department store and the buyer searched three weeks until she located my laboratory and placed an order. Soon other New York department stores followed suit.

Women flocked here with checks in their hands. There was always a line of limousines at my door.

How so many people heard about it I have no idea, but my telephone rang incessantly until I had to change my number.

The New Yorker sent a young woman to see me; she wrote about Velo-Derma in the magazine. Harper's Bazaar and Vogue were next.

When these articles appeared orders started to pour in from out of the city. Telegrams came from San Francisco and Hollywood. I even received a cabled order from Scotland. I

couldn't imagine what had happened. The whole world seemed to want Velo-Derma.

I appoint an agent

Without my spending one penny in advertising, without ever once putting my foot inside a store, the demand for Velo-Derma soon grew to where I could no longer handle it.

I had either to get rid of Velo-Derma or give up my real work. I chose the former.

At the advice of my lawyer, I got in touch with a group of individuals here in New York who are experienced in business. I have made an arrangement with them whereby they are to pay me a royalty on every bottle and take over the whole responsibility. I have agreed to supervise the manufacture. I can do that and still have time for my research.

So if you want Velo-Derma, and your favorite department store cannot supply you, please do not come to see me. Fill out the coupon and my agent will supply your needs.

How to apply Velo-Derma

*Velo-Derma is extremely simple to use. A very few drops should be applied to the face by pressure with the fingers, after the make-up has been taken off at night and before it has been put on in the morning. Mrs. S. says it is quite effective in actually erasing wrinkles, especially if applied with heat. Her way is to wring a hot towel as dry as possible and apply over the Velo-Derma for five minutes. I can understand chemically why this might be helpful.

Mrs. S. says Velo-Derma not only removes wrinkles, but does the work of muscle oils and astringents and is quite the best powder base she has ever found.

I cannot vouch for these things, but hundreds of unsolicited letters from women enthusiastically bear out her statements.

You can prove it for yourself if you like. Velo-Derma is on sale at the better department stores.

Velo-Derma comes in \$10 and \$25 flacons. It is economy to buy the larger size.

*At the insistence of Mrs. S. and other women, I took time to formulate a cleansing cream. These women declare it is the perfect cleansing cream. It sells in \$3 and \$5 jars.

V.1-32

USE COUPON IF STORE CANNOT SUPPLY VELO-DERMA

THE VELO-DERMA COMPANY, 105 E. 29th St., N. Y. C.

Enclosed is my check or money order for Velo-Derma
☐ \$10 flacon ☐ \$25 flacon


Name _____

Street _____

City _____ State _____



1st Prize



Florence D. Walden
Hollywood, Cal.

WHY I CHANGED-TO-MARLBORO CONTEST
(For Other Prize Winners Watch Magazines And Newspapers)

In a restaurant recently I commented on the beauty and distinguished appearance of a woman seated nearby. My companion, a well-known attorney, glanced at her and remarked indifferently,

"Yes, but she SPOILS it all by smoking a cheap cigarette."

Needless to say, that tip was my reason for changing to Marlboros.

Florence D. Walden

... 55% more in safety and enjoyment at only 5 cents more in price

MARLBORO
America's finest cigarette

SCANTIES

REG. U. S. PAT. OFF.

by Model

LOW BACKS COME TO THE FRONT. Now eight scant ounces of luxury give to every size figure the firm support—the graceful curve—the smooth unbroken line which evening fashions demand. Wear less and look more stylish—Scanties and a dress that's all.

Style illustrated, 586 of exquisite satin. Pink and white—price \$10.50 for sale at all leading stores.



LONDON
PARIS

Model Brassiere Co.
 Empire State Building
 5th Avenue at 34th Street, New York

In Canada
 E. & S. CURRIE
 Ltd.
 50 York Street
 Toronto

LITTLE MEALS ON TRAYS

(CONTINUED FROM PAGE 70)

Americana—, and crisp they must be kept by heating them in an oven after the package is open. Stewed fruit is excellent to precede these, and stewed prunes, we might add, are especially good when they are cooked with lemon slices.

If you have lived in Europe, your breakfast tray may centre around a pot of tea (memories of England and Ireland), or it may comprise nothing save hot chocolate or café au lait with a croissant or a brioche and sweet butter, if you enjoy keeping alive the memory of a winter in Rome or spring in a Riviera villa.

If, on the other hand, you are inclined to regular American breakfasts, and take plenty of time to the rite, then the more nice little surprises that you can invent, the better. Toast can be varied with baby-sized popovers, toasted English muffins, little bran gems, good oatmeal wafers, or even spoon bread, which you eat with a spoon, Southern fashion, out of a ramekin. (The recipes for these are appended to this article.) For a good, substantial breakfast, you might send up a compote of stewed fruit, with devilled breakfast bacon hashed in cream potatoes, toasted English muffins, and coffee, or the main dish might be small grilled country sausage cakes, or creamed smoked-beef with fried hominy, scrambled eggs with grilled tomatoes, or kidney stew. The latter, when it is made according to the recipe at the end of this article and served with samp that has been boiled with milk and lightly browned in butter, is an epicurean affair. Then, there are always those hardy devotees of the fish dish, such as kippered herring, steamed bloaters, and codfish balls.

The woman who is famous for her breakfast trays is always on the hunt for something amusing and new. She takes pride in having each tray different and each an artistic offering in itself. She finds a tremendous Chelsea coffee-cup in an old junk-shop in London and brings it home for one tray. In Germany, she picks up another particularly sweet little set of modern china and, in a French bazaar, a bright pink set with white polka-dots. She gets out a tiny Victorian silver set inherited from her grandmother and makes it her own. When she has a big house-party with particularly lazy guests, she sends in on each tray the program for the day, so that they can let this menu mill about in their minds before they join the party.

MORE MEALS ON TRAYS

Aside from breakfast, there are other cozy little moments for meals on a tray. "I'll just have a tray in bed, to-night," you say, and if you add "just something light" and, if your cook is a person of no imagination and puts on your tray only what the family is having for dinner, substituting an egg for the meat as the "light" part, then the charm of the whole thing is lost. But if you can take a leisurely bath, climb into bed in your loveliest bed-jacket, and be proffered a little glass of sherry and a tray of delicious food that seems especially planned to meet your mood, then the occasion is a great success. It is a good idea, if

you are addicted to this excellent form of self-indulgence, to give your cook a few menus that are suited for such an occasion, so that you need only say "dinner in bed," without the bother of ordering. Such a meal should always start with a soup, a simple one, since nothing in the world is more comforting when you are tired, and should include a delicious entrée (things cooked en casserole in individual baking-dishes are especially good for this), and a simple salad or sweet. Oyster stew is perfect to begin such a meal, followed by breast of chicken en casserole, with asparagus, and a green salad. Or you might have cream-of-lettuce soup, a broiled lamb chop with the things that go to make what is known as a grill, and guava jelly and cream cheese; or chicken broth with rice, asparagus Pavese, and fruit compote. Grilled sweetbreads in a border of puréed peas, individual ramekins filled with baked fresh vegetables sprinkled with Parmesan cheese, and eggs Benedict are other superior suggestions for these menus for meals on trays.

SOUTHERN SPOON BREAD

This bread, which is a soft corn bread, is baked in an individual ramekin, served piping hot, broken open, with a large piece of butter buried in it. It is, of course, eaten with a spoon from the baking-dish. White corn-meal is used, and any Southerner will tell you that the bread is ruined unless Water Ground meal is used. One pint of milk is brought to a boil, and into it are stirred two tablespoonfuls of corn-meal. The mixture is cooked until very thick and then set aside to cool. Two beaten eggs are then added, one tablespoonful of flour, a pinch of salt, and a teaspoonful and a half of melted butter. The spoon bread is baked in a well-buttered dish for thirty-five minutes.

OATMEAL WAFERS

- 2¼ Cupfuls rolled oats
- ½ Cupful sugar
- 2 Eggs
- 2 Teaspoonfuls baking-powder
- 1 Tablespoonful softened butter

The eggs are beaten and the sugar added, and then the rolled oats, which have been mixed with the baking-powder, are added. The butter is stirred in, and the mixture is dropped from a spoon into a buttered pan. The wafers are baked in a slow oven.

DEVILLED BREAKFAST BACON

An egg is beaten slightly, and a generous pinch of mustard, a dash of red pepper, and one teaspoonful of vinegar are added. The sliced bacon is first dipped in the egg mixture and then in cracker crumbs, which are ready, and placed on a wire rack in a baking pan. The bacon is cooked slowly until brown and crisp.

KIDNEY STEW

Lamb kidneys are soaked for one hour in lukewarm water. They are then drained. (Continued on page 100)

**If your husband were as frank
as your mirror, would he say:**

"Don't grow old, Dear..."

*... Depend upon the
famous, yet inexpensive home
treatments of Dorothy Gray,
long proven to be most effective,
to insure your happiness.*



1
FOR LINES AND
WRINKLES: Cleansing Cream,
Orange Flower Skin
Lotion, Special
Mixture, Special
Toning Oil, Eye
Wrinkle Paste, Pat-
ter, Astringent
Cream (or Astrin-
gent Lotion if skin
is oily).



2
FOR A DOUBLE
CHIN: Cleansing
Cream, Texture Lo-
tion, Suppling
Cream, Patter, As-
tringent Cream (or
Astringent Lotion if
skin is oily), Chin
Strap.



3
FOR A CRÉPY
THROAT: Clean-
ing Cream, Orange
Flower Skin Lotion,
Special Skin Cream,
Patter, Circulation
Ointment, Astrin-
gent Cream (or As-
tringent Lotion if
skin is oily).



WYNN RICHARDS

© D. G., 1932

☺ Is it the greatest crisis of a woman's emo-
tional life? . . . that sudden, merciless message
from a mirror's crystal depths . . . "you are fad-
ing, just a bit." Yet it is a crisis most *easily*
met, if one acts promptly, wisely.

If you are in the critical thirties, Dorothy Gray
provides preventive treatments of proven worth.
If you are in the dangerous forties, she offers cor-
rectives which are your sole assurance of relief.

For both classes of worried women Dorothy Gray
presents the results of her early scientific studies
into the causes of facial aging.

These she found in the 3 telltale places where
youth fades first, as pictured here.

Then came her pioneer development of specific
preparations in assembled treatments.

Now these time-tested measures have reached
new levels of effectiveness, thanks to an exclusive
and permanent staff of twenty expert chemists
and consulting dermatologists.

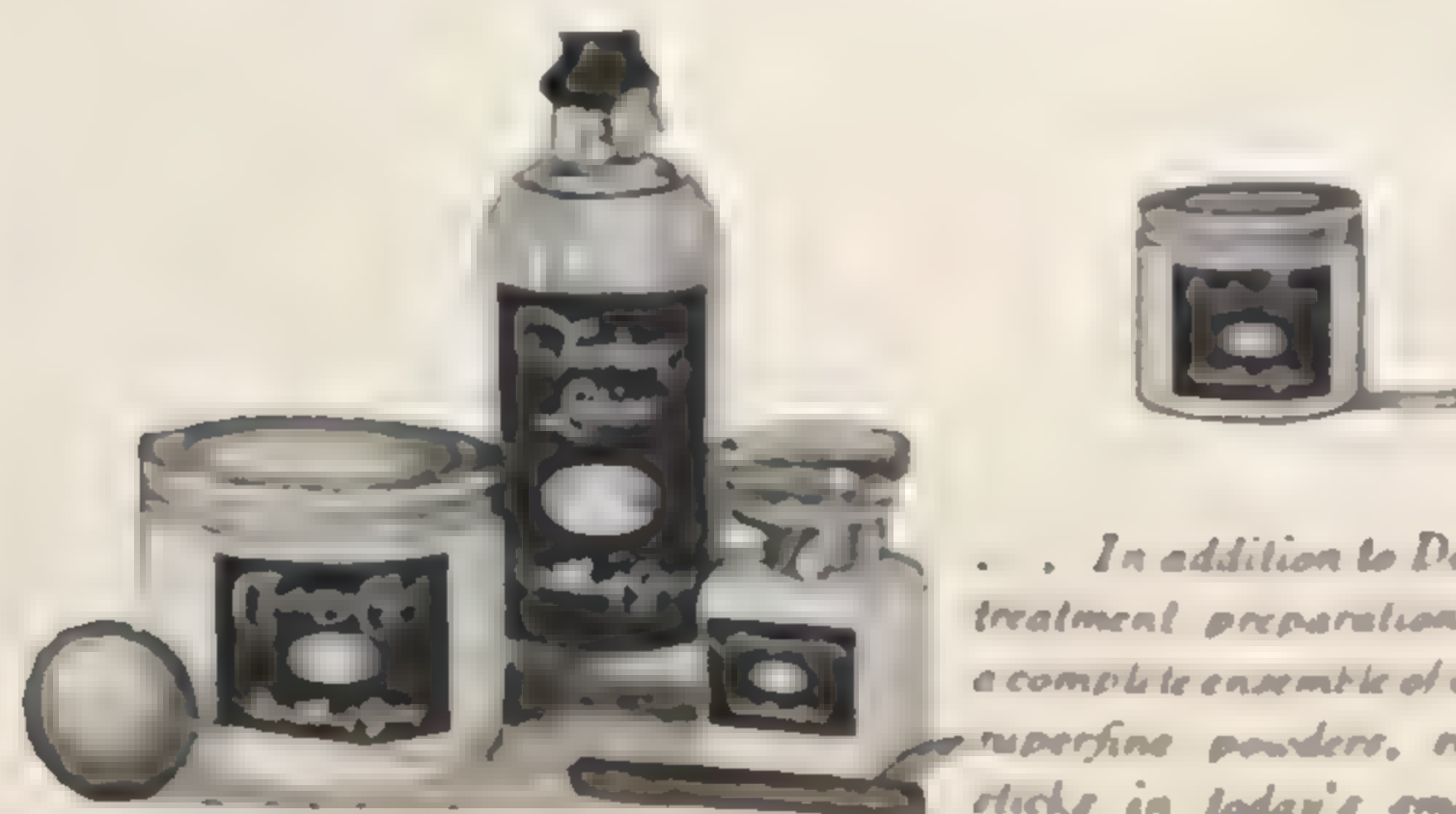
☺ Ten years ago, only a limited and distin-
guished group of patrons of Dorothy Gray's Fifth
Avenue Salon received these precious benefits.
Now, due to scientific control and exact instruc-
tions, they can be self-applied in the privacy and
convenience of your own home.

Today, too, self-treatment has an appeal of
economy, for one can duplicate salon treatments
at home. This is especially true of Dorothy Gray
treatments, for their efficiency saves money
frequently wasted on unproved preparations.

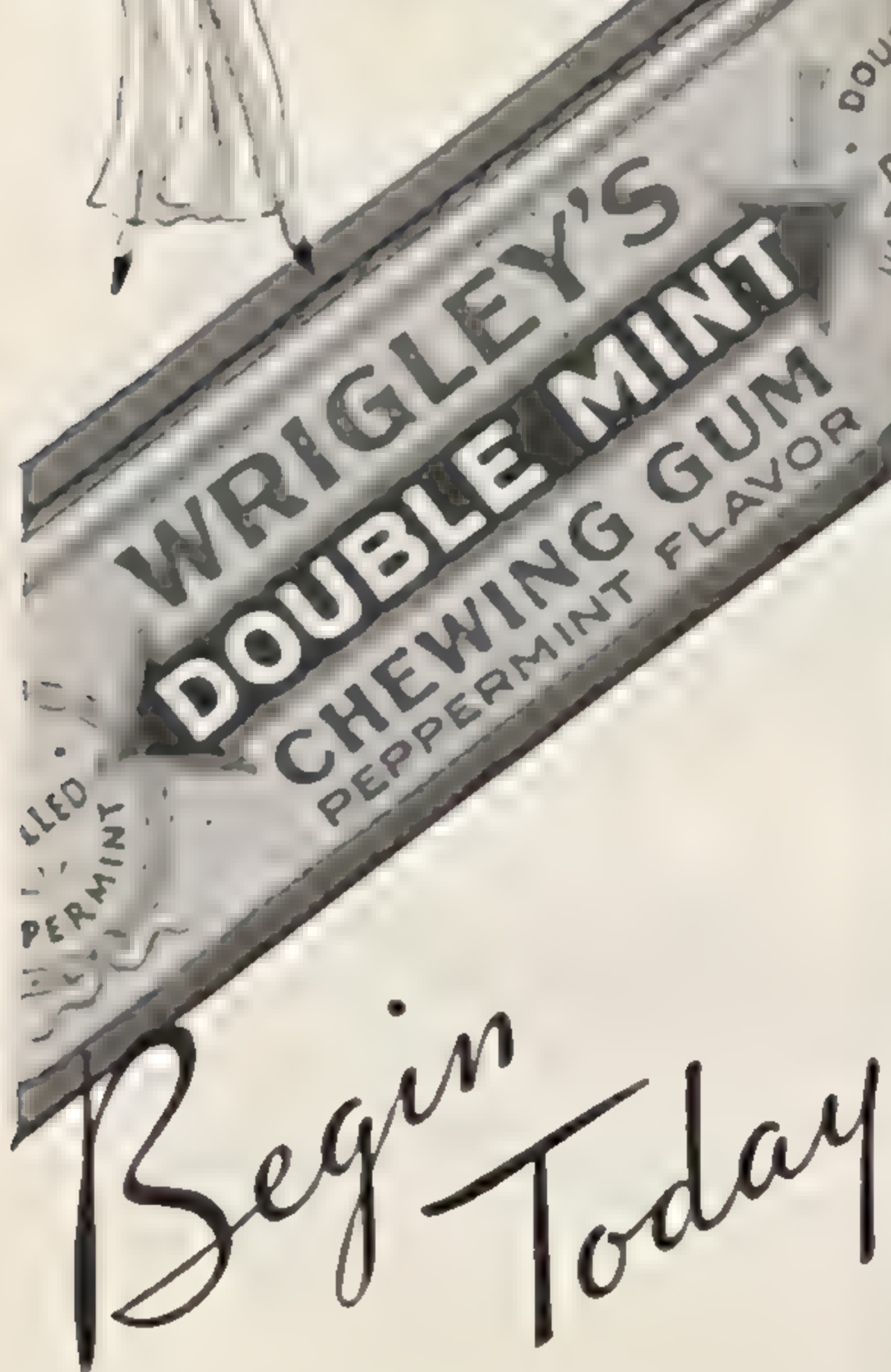
Gaze into your mirror this very day . . . now!
Heed its warning counsel and send for Dorothy
Gray's booklet. It describes your individual needs
and makes it quite simple to select, at your
nearest fine shop, the exact treatment *you* require.

Dorothy Gray
683 FIFTH AVENUE NEW YORK CITY

*Dorothy Gray Salons are located in New York,
Paris, Chicago, San Francisco and Los Angeles.*



. . . In addition to Dorothy Gray
treatment preparations, there is
a complete ensemble of cosmetics—
superfine powders, rouges, lip-
sticks in today's smart shades.



Soft, delectable food, like town cars and travel, is a symbol of luxury. But the luxury tax you pay for refined fare is high, for it denies the face enough chewing exercise to keep it young and lovely. Enjoy more **WRIGLEY'S**.

- 1 Try this: Enjoy a fresh stick of Wrigley's delicious **DOUBLE MINT** for a few minutes upon arising.
- 2 Then for twenty-five counts alternate chewing from side to side, swinging the head rhythmically.

M-43

DOUBLE MINT Chewing Gum Exercise prescribed by Dorothy Cocks, Beauty Expert.



ACCESSORIES FROM ARTHUR MULLEN

Bags for mourning must be punctilious as to fabric. The two above, for late afternoon or evening, are of crêpe sewed with dull jet beads

A white crêpe collar and cuffs add distinction to a simple black dress. The jet pin, black pearl ring, and black suède bag are good accessories

CONTEMPORARY MOURNING

(CONTINUED FROM PAGE 74)

matched to one shade of grey. In any degree of mourning, informal riding-habits, shooting outfits, or any such costumes which, in black, would be inappropriate or unserviceable, may be worn with a black arm band.

Mourning in good taste is above all consistent. If it is in our hearts to withdraw from the world, we will unquestionably not wish to attract attention unnecessarily. We will be very

careful to avoid fashions that are too extreme. Our attire will be sober in fact as well as colour. Nor will we belie the wearing of our mourning at dances and gatherings of social importance. The day that we have so adjusted ourselves to our bereavement that we can attend such gatherings with composure or pleasure, we should lay aside our mourning.

IVY TWYNELL

LITTLE MEALS ON TRAYS

(CONTINUED FROM PAGE 98)

cut in slices, and seasoned with salt and pepper. One onion and one-half shallot are finely chopped and cooked in butter until lightly browned. The kidneys, well dredged with flour, are added, and the ingredients sautéed until the kidneys are tender. One cupful of brown stock and a tablespoonful of cooking sherry are added, and, if desired, thickened with a little additional flour.

POTATOES IN CREAM

In preparing creamed potatoes, baked potatoes are always used, and they must not be baked too much. They are diced and placed in a pan with a piece of butter and salt and pepper to season. About one-half cupful of cream is added to two potatoes. Care must be taken not to let the potatoes brown, and they should be cooked until the cream has thickened and been all but absorbed.

SMOTHERED CHICKEN EN CASSEROLE

The breast of an uncooked, medium-sized fowl is cut into three pieces, rolled in flour, and fried in chicken fat until brown. The pieces are then

placed in a casserole, nearly covered with chicken stock, and seasoned with salt, pepper, and a dash of celery salt. The casserole is covered, and the chicken cooked slowly. Thirty minutes before the chicken is done, several small onions, potato balls, and carrots, cut with a French vegetable cutter, all of which have previously been par-boiled, are added.

CREAM OF LETTUCE SOUP

One-half an onion is cooked in butter for five minutes. One head of lettuce, from which the outer leaves have been removed, is finely chopped and added, together with one and a half cupfuls of white stock. This is cooked for thirty minutes, and then one-quarter cupful of light cream and the beaten yolk of one egg are added. It is seasoned with salt and pepper.

ASPARAGUS PAVÈ

Large stalks of Oyster Bay asparagus are boiled and covered with melted butter and grated cheese. A poached egg is placed on them, and more butter and grated cheese are added, and the whole is lightly browned in the oven.



Waist and Abdominal Reducer for Men

Reduce 2 to 3 inches
IMMEDIATELY!

This pure gum rubber belt not only reduces the waist and abdomen, but also supports the body and greatly adds to one's comfort and appearance. Send waist and abdominal measures.

Price Only \$3.50

RELIEVE swelling or varicose veins and reduce your limbs with Dr. WALTER'S famous medicated (flesh-colored) gum rubber hose. Worn next to the skin they fit like a glove and you can see the improvement at once. Send ankle and calf measure.

9 inch \$5.00 pair
14 inch \$6.75 pair
11 inch \$3.75 pair
(not covering foot)



Dr. Walter's latest **REDUCING BRASSIERE** is so dainty that women often wear it over the loveliest underthings. It reduces most quickly when worn next to the skin—gives you that trim, youthful figure that the new styles demand. Send bust measurement—and imagine—it costs only \$2.25

WAIST and ABDOMINAL REDUCER For Women

This pure gum rubber belt reduces waist and abdomen and adds greatly to one's comfort—no harsh lines around the waist as it has no seams. Fits like a glove. Laced at back. Send waist and abdominal measures. Price \$3.50

All garments are made of pure gum rubber—flesh colored.
Send check or money order! No cash.

Write for literature.
Accurate measures are essential as garments cannot be returned or refunded due to sanitary conditions.

DR. JEANNE B. WALTER
389 FIFTH AVE., NEW YORK
Los Angeles: Adele Millar, 1005 Brack Shops
Philadelphia: "Harrie," 223 South 11th St.

Make Your Face As Young As Mine

I'll Tell You How



For many years I have been telling women how to look young again by banishing wrinkles, crows' feet, flabby skin, hollows and double chins—and thousands have taken 10 years from their appearance through my easy method.

Give 5 Minutes a Day

If you will give 5 minutes a day to my wonderful Facial Exercises, you will quickly chase away those signs of age and you will keep them away. These exercises are the most effective way of removing defects because they are the only method which gets at the real cause of the trouble—the hundreds of under-skin muscles whose weakening through lack of proper exercise causes crows' feet, double chin, etc. to appear.

My facial exercises build up these muscles and keep them young, strong and healthy. If lines are forming under the eyes, if cheeks are sagging more than they should, or if any of the tell-tale marks of time are showing on your face, you can't begin too soon to practice these wonderful exercises. You will notice results immediately in better color and improved circulation. And before you realize it, the lines and other blemishes will all be gone!

No need to use massages, creams, lotions, straps or treatments. No costly visits to beauty parlors.

Satisfaction Guaranteed

These simple exercises work wonders and I guarantee that if results do not satisfy, the course will cost you nothing. I can make this unusual offer because of the remarkable benefits these exercises have brought to thousands of other women during the past fifteen years. Send today for my free book which tells you all about this modern, practical beauty aid.

KATHRYN MURRAY, INC.
Suite 133, 5 S. Wabash Ave., Chicago, Ill.
Mail your free book which tells how Kathryn Murray Facial Exercises can remove or prevent tell-tale marks of age.

Name _____
Street No. _____
City _____ State _____



At Palm Beach

Women who know the art of living gracefully and dressing beautifully wear clothes by Henri Bendel. The lounging Lanvin-looking lady in the big white straw hat with the new "up-and-down" movement wears one of the new Bendel crepes, and its red sleeves with white dots and white jacket with red ones are a gay proof that one good contrast deserves another. Peep into her wardrobe, and you'll find Henri Bendel's new double sheer wools, suede crepes, and a collection of new evening prints and colors too divine for words. And practically every one of them has a jacket all its own. And for the things she never thought of, but MUST have immediately, she finds our Palm Beach Shop ready for the rescue at a moment's notice.

Henri Bendel Inc.
 10 West Fifty-Seventh Street New York City
 239 Palm Beach Avenue Palm Beach

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BACK VIEWS OF COUTURIER DESIGNS



• The back views above of the models on pages 52 and 53 show up still further the originality of Couturier Designs

• An evening wrap like No. 145 is very smart in caraco length with fur lining the distinctive, widely flaring sleeves

• No. 146 is shown with a tiny bolero, with just a suggestion of a sleeve giving the wide shoulder line that is so smart

DESIGNS FOR PRACTICAL DRESSMAKING SEEN ON THE STAGE

(CONTINUED FROM PAGE 82)

suavity and skill. But the real star is Adrienne Allen, a lovely, radiant, accomplished English girl who, in "Cynara," makes her American debut. She is true and completely convincing every moment. She has range—and a supple technique which enables her to use her full range fully. Henry Stephenson is, as always, polished, humorous, master of his medium. The handsome Phoebe Foster plays a meagre and rather colourless part ably.

The direction of Harry Wagstaff Gribble brings out the drama's values admirably.

"COUNSELLOR-AT-LAW"

Elmer Rice is the author-producer-director of the fourth of the fortnight's quartet of hits. "Counsellor-at-Law" invites comparison with "Street Scene," for which Rice was awarded the Pulitzer Prize two years ago. Like "Street Scene," this latest work reports, it photographs atmosphere. And, as in the earlier piece, there is so much atmosphere, reported in such detail, that it all but smothers the drama. The conflict which we call drama does not command the stage until late in the second act. (Continued on page 103)

Prices of Vogue Patterns

145	\$2.00	5880 . . . . .	.75
146	2.00	5881 . . . . .	.75
147	2.00	5882 . . . . .	.50
148	2.00	5883 . . . . .	.50
149	2.00	5884 . . . . .	.50
150	2.00	5885 . . . . .	.50
3234 . . . . .	.25	5886 . . . . .	.75
3235 . . . . .	.25	5887 . . . . .	.75
3236 . . . . .	.25	5888 . . . . .	.75
3237 . . . . .	.25	5889 . . . . .	.75
S3547	1.00	5890 . . . . .	.75
S3548	1.00	5891 . . . . .	.25
S3549	1.00		

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

ADVANCE TRADE EDITION OF VOGUE

A SPECIAL SECTION FOR MERCHANTS

The purpose of the Trade Edition of Vogue is to summarize all the information contained in the magazine in brief and practical terms.

It also anticipates, with advance news and illustrations, trends that will affect the merchandising of future fashions. This material will not reach the public until succeeding issues of the magazine.

THOSE ELIGIBLE FOR TRADE SUBSCRIPTIONS

Retailers, manufacturers, and advertising executives are entitled to receive the Trade Edition of Vogue if their subscriptions are placed direct with the publisher—not through any agent or agency.

Trade subscribers are also invited to consult us, either in person or by letter, on questions of fashion, merchandising and promotion. For information write Vogue Editorial Service Bureau, 420 Lexington Ave., New York City.

JANUARY 15, 1932

POINTS ON CURRENT FASHIONS

In the January 1st Trade Edition on pages VI and VII six new trends for spring were illustrated and discussed. This Spring Forecast issue takes up further developments, some of the high points of which are summarized below.

COLOURS THAT WILL BE IMPORTANT

Bright reds and aquarelles are actually reproduced on page 46. The term "aquarelles" is applied to paintings done in water colours. In its fashion sense it has the same significance—that is, it describes delicate, watery pastel colours.

The soft pale shades and the newest blues. Page 47.

Strong, vibrant colours are also shown on page 47. Note the gold colour of Lyolène's "239" on figure 5.

TRENDS STRONG IN PARIS AT THIS TIME

Figures and individual coiffures seem to count most. All evening dresses are closely moulded. Page 51. Portents of spring are Lady Abdy's short Victorian curls and Mrs. Reginald Fellowes' false bandeau.

Every woman's wish just now is for a slim waist. Page 51.

Berets are overwhelming in Paris. Page 51.

A psychological change has taken place in Paris and it has a very definite effect on fashion. Everything is less brilliant. It is not good form to display so many dresses, so many jewels. Recently only three women wore evening dresses at a concert.

DRESS DETAILS TO WATCH

Changeable bodices are a new wrinkle. See Bruyère's "La Pie", which is shown on page 64.

Buttons will be seen on everything. Example, Augustabernard's "763" on page 64.

High waists—shirtwaists and skirt effects in dresses as well as suits—sashes. See Mirande's suit, "Tip-Top", page 64.

Separate capes to contrast and also to match make their appearance. Lanvin's "Caprice", page 65.

Shoulder interest done in more subtle ways than through the epaulettes and puffed sleeves of last season. See Mainbocher's "472" with sun ray tucks on the shoulders. Page 65.

Strict and soft effects. Schiaparelli's "1047". Page 65.

LATEST PARIS CABLE

REBOUX EXCELLENT WEARABLE YOUNG HATS. STOP NEW TRICKILY PRO-
PORTIONED PICOT OR PAILLASSON CANOTIERS WITH SUBDUED BACK
HEIGHT THROUGH SHORTENED OR TURNED UP BACK BRIMS AND SOFT-
ENED IRREGULAR TILT AT CORNER RIGHT EYE. STOP DISCREET FLOWER
TRIMMINGS. STOP AGNES TILTS HATS FORWARD TO FORTYFIVE DEGREE
ANGLE FILLING IN WITH DEEP FOUNDATION, CUPPED ACROSS BACK,
EITHER PLAIN OR HEAVILY TRIMMED RIBBON OR FLOWERS, AS CARNA-
TIONS, HYACINTHS, CHRYSANTHEMUMS. STOP SHOWS MATCHING FLOWER
MUFFS, MORE AMUSING FOR EVENING THAN DAY. STOP ALSO TRIES SOFT
HIGH POINTED PIERROTLIKE CROWN. STOP TALBOT USING NACRE
CELLOPHANE WOVEN LIKE STRAW FOR DRESSY, SPEAKEASY TYPE HATS.
STOP PREDICT REVIVAL REAL EASTER HATS. STOP FLOWER AND RIB-
BON TRIMMING.

Millinery

Reboux

Agnes

Talbot

* * * * *

SPRING DAY STOCKINGS RETURN TO MEDIUM BEIGES BUT MORE LIVELY,
MORE VIGOROUS THAN LAST YEAR'S BEIGES. STOP WHOLE RANGE SAME
INTENSITY BUT IN DIFFERENT REFLECTIONS, KEYING TO NEW CLOTHES
COLOURS, AS ROSY TINGE BEIGE STOCKINGS WITH ROSE RED COSTUME,
GREYISH TINGE WITH CORNFLOWER, GREENISH TINGE WITH CORN YELLOW.
STOP EVENING SHADES LIGHTENED AND INTENSIFIED IN LIGHT,
BRIGHT, ROSY AND APRICOT AND MANDARINE BEIGES WORN WITH ALL
EVENING COLOURS. STOP PARTICULARLY EFFECTIVE SETTING OFF
AQUARELLES, OR PASTEL, EVENING CLOTHES.

Hosiery

Daytime

Evening

ADVANCE FABRIC SUMMARY

TIPS ON SPRING TRENDS

In the February 1st issue of Vogue, spring fabrics will be shown in colour. For your convenience, the high points of that story, illustrated with actual swatches, are given here in advance.

HEAVY SHEERS DAY AND NIGHT

Heavy sheer silks will be smart in both plain or printed varieties. Swatch No. 1, a printed georgette from Cheney, has been selected as an example of a good print for street wear because its match stick design illustrates the precise quality that is essential to chic in this particular category of print. It also reflects the importance of blue for spring. Swatch No. 2 is a printed crêpe romaine for evening wear from Onondaga. The print is significant because it is in a dark colour with white and done in an allover design on a large scale. Swatch No. 3, copper brown Crêpe Suzette, is a satin back crêpe romaine from Louis Roessel showing that dull sheer crêpes are important in solid colours as well as in printed designs for both day and evening.

THE ROUGH SURFACED TREND

Silks with rough or blistered surfaces follow heavy sheer silks as the second major trend for spring and summer. Fabrics of this type are chiefly for daytime and sports dresses, though they are still also used to some extent for evening. Swatch No. 4, a Viscose fabric from Duplan, demonstrates how well synthetic materials adapt themselves to this rough surfaced trend. The colour has been chosen because it represents the family of deep, vibrant tones which will figure prominently in spring collections. Swatch No. 5, Mallinson's "Ruff-A-Nuff", is an excellent rough suiting silk. Greens will be apt to have a definite hint of yellow in them this season. Swatch No. 6 is Dumari's "Ribaïre", another example of the importance of synthetic fabrics in this rough surfaced category. The colour indicates the importance of light, bright hues for sports wear.

1. Blue georgette printed in match stick design. Typical street print. From Cheney.



2. Printed crêpe romaine for evening. One colour on white is smart. From Onondaga.



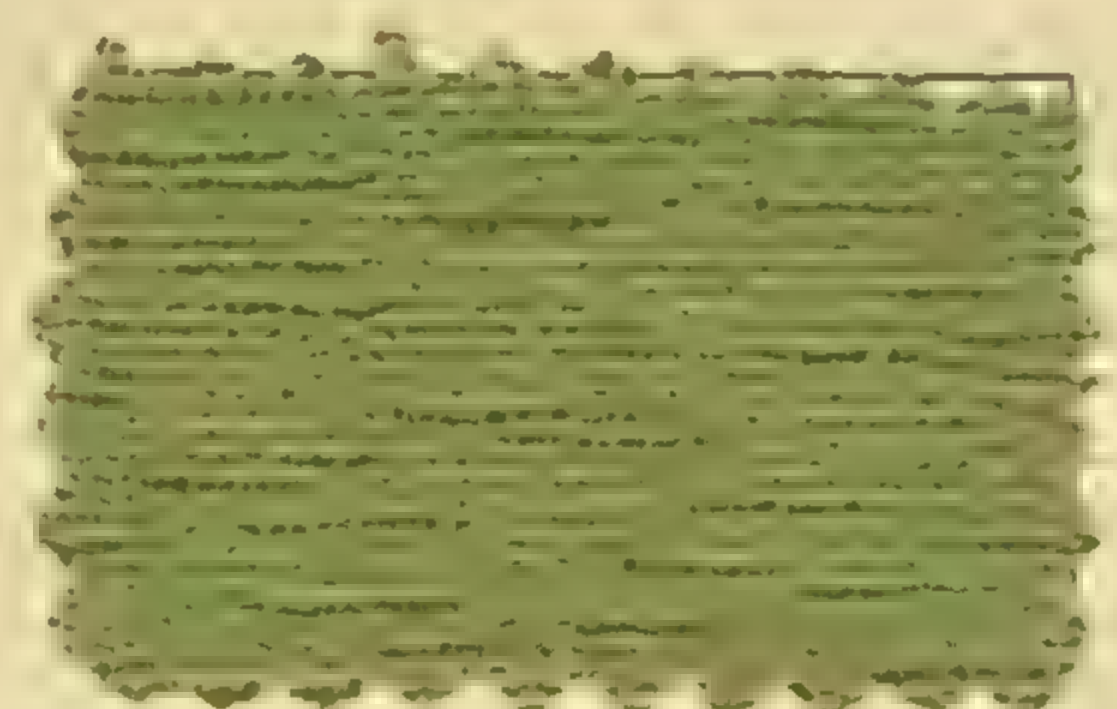
3. "Crêpe Suzette", a satin back romaine. Shows solid colour trend. From Roessel.



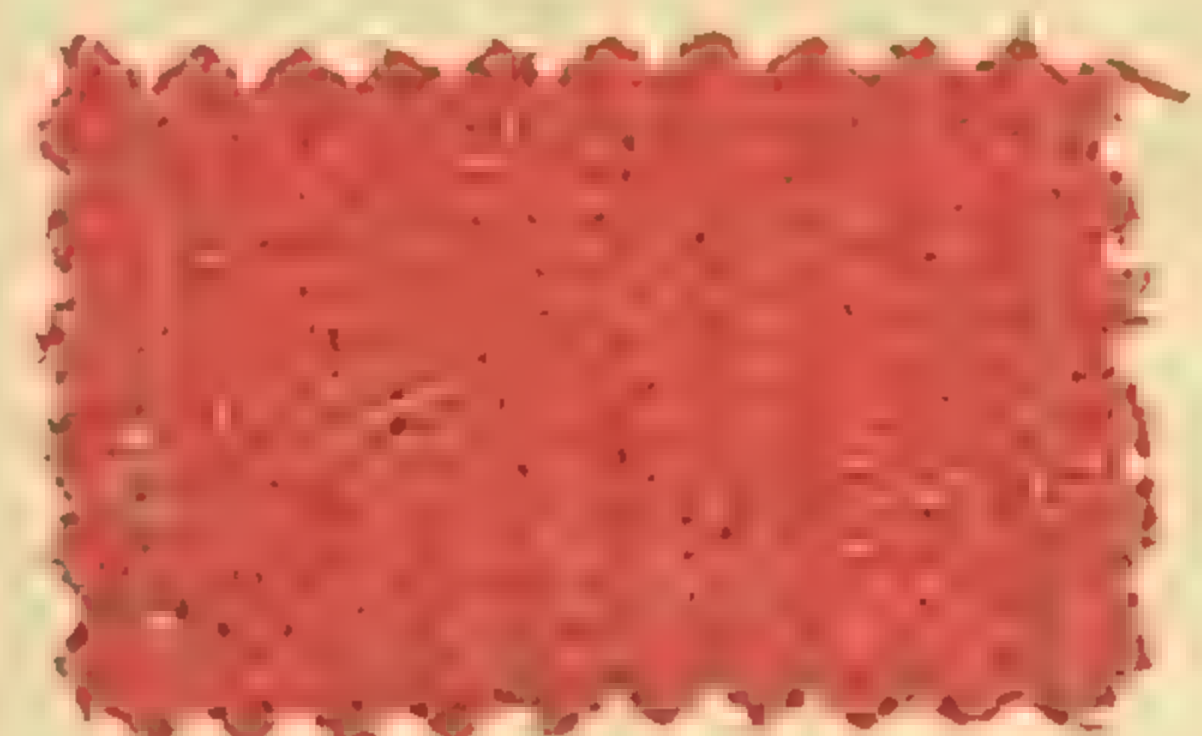
4. Rough surfaced Viscose fabric. Shows the new strong colour vogue. From Duplan.



5. "Ruff-A-Nuff", a rough silk suiting. Yellow greens the smarter type. From Mallinson



6. "Ribaïre", a rough surfaced Du Pont rayon. Light, bright colours good. From Dumari.



TO NOTE IN JANUARY 15th VOGUE

Suits. Page 42. Blond corduroy is new. Bold combinations of colour will be seen.

Page 53. Capes figure prominently in the spring ensemble and suit mode. Right figure, top.

Page 54. Correct points about the golf suit.

Page 62. Good taste in the suit to be worn for "horsey" occasions. Center figure.

Page 63. A combination of suède and tweed makes a smart sports suit.

Page 64. The new high waist-line is an outstanding point about this spring's suits. Right figure.

Coats. Page 43. Vionnet's rose-red woollen coat illustrates a significant spring colour as well as the deep, high-moulded waist-line which will be the salient characteristic of many spring clothes.

Page 46. The tailored, broad-shouldered coat continues to be a strong fashion. Third figure.

Page 52. A beige woollen coat is important because of its colour and also because of its very unusual sleeves.

Pages 62-63. Bulky tweed topcoats are in the best of taste for races.

Sportswear. Page 44. Hand knit things are extremely chic. Sweater, scarf and hat shown, together with instructions.

Page 55. For mid-season golf, a leather vest under one's cardigan gives the necessary warmth. Leather vests and jackets are now being considerably promoted.

Evening Dresses. Pages 38-39. New spring evening dresses cling more closely to the figure.

Page 40. Pouffs and flares for those who still prefer them.

Page 46. A new warm yellow-red makes a marocain evening dress.

Pale water-green is an excellent evening colour.

Page 47. Orchid-rose is an important newcomer among evening colours.

Pale corn-yellow is new for evening. Sheer crêpe will have a triumphant career in the new mode.

Page 52. Ice-blue evening dress (Couturier Pattern) combining many new fashion points.

Page 56. Orchid returns in a new clear tint. Heavy crêpe is the most important evening fabric for spring.

Page 57. The new diagonal moulding from shoulder to opposite hip, shown in a significant evening dress.

Page 60. Sequins form the bodices of these two georgette evening gowns.

Dresses. Pages 34-37. Outstanding spring fashion trends.

Pages 46-47. Two colour pages showing new spring developments.

Page 46. Light-weight woollen takes the place of crêpe in many dresses this year. Greyish water-green—a very new shade which is especially good in woollens. Paray's "Printemps", in yellow-green crêpe de Chine is typical of the afternoon dress which will be worn in early spring.

Pale mandarine, a new colour to wear under a brown coat.

Page 47. Self-striped jersey makes spring fabric news.

Another afternoon dress of sheer woollen in a flattering soft shade—ivoire patiné.

Lyolène's "239" in gold jersey—a vivid contrast to the many aquarelles.

Three dresses in varying shades of blue—the most important spring colour of all.

Page 53. A dress of dark brown canton crêpe has a collar of printed material. This is a newer way to use prints than as a whole dress.

Rose-pink crêpe makes a faggoted afternoon dress and caraco. Both Vogue Couturier Patterns.

Page 63. A brown knitted woollen dress is suggested for mid-South wear under a tweed coat.

Page 64. Removable bodices are exciting news.

Buttons and bows will be used for both practical and decorative purposes.

Page 65. Separate capes will be a new note on street dresses for spring.

The elaborate sleeves of last fall show more subtle treatment for spring.

Tailored jackets are softened by dress-making touches.

Millinery. Page 42. Corduroy hats are chic.

Talbot's "Renaissance", of black breit-schwantz, reflects the period influence now in fashion.

Page 43. Reboux continues to stress the high in the back hat which dives over one eye.

Page 51. Berets are again the most popular hats in Paris for runabout wear.

The tiny cap with a quill is very smart.

Page 54. The brimmed felt for golfers.

Pages 64-65. Tiny toques and berets to complement early spring dresses.

Page 72. A white turban with a new, high draping.

Wide-brimmed, shallow-crowned straws are perfect for southern afternoon wear.

A dark felt with medium brim is the most useful hat for mid-South.

Page 73. For town, a new version of the beret has a separate bandeau to hold it in place.

Shoes. Page 72. The brown-and-white or black-and-white pump is still best for semi-sports wear.

The all-white shoe enters the fashion spotlight.

A beige and brown sports shoe is appropriate with mid-South clothes.

Page 73. A high-cut two-eyelet pump for town wear.

A white satin pump is cut out in deference to the all-important sandal mode.

Gloves. Page 72. Six-button length white gloves look very smart for afternoon.

Dark brown pigskin gloves are chic for the country.

Page 73. All shades of beige gloves will be worn this spring. Dark beige suède will be especially good for town wear.

Short evening gloves in pale pink-beige with a new detail—hand stitching.

Scarfs. Page 72. Again the hand-knitted scarf, striped this time—with no ends at all—particularly smart with tweeds.

A red and white crêpe de Chine scarf lends colour to a simple white dress. Scarfs are all-important in the mode.

ADVANCE FABRIC SUMMARY

SMOOTH SURFACED WORSTEDS

The newest and smartest note in woollens for dresses, suits and coats this spring are crêpe worsteds with smooth surfaces. Worsteds differ from other woollens in that the yarn is twisted hard, resulting in a fine and, heretofore, almost wiry effect. The new type, however, is soft and drapable. Swatch 7, "Dorna", is in a dress weight. Its colour is the new murillo. From Julius Forstmann.

7. "Dorna", a fine worsted in dress weight. Shown here in murillo blue. Forstmann.



DIAGONAL WOOLLENS POPULAR

Smooth surfaced worsteds are the newest note in spring woollens, but diagonals continue to be one of the most important classifications. Swatch No. 8, Forstmann's "Zarella", illustrates the chic of indistinct diagonals and also the smartness of clear spring red. Swatch No. 9 is a diagonal crêpe in a dress weight. Chosen because of its crêpey surface and the excellent tone of beige. From Juilliard.

8. "Zarella", a suiting that typifies two trends—diagonals and worsteds. Forstmann.



9. A diagonal, dress weight woollen with crêpey weave. Beige is important. Juilliard.



WOOL CRÊPE COATINGS NEWS

Spring coats will revert from the rough bouclés of winter to crêpe weaves with smoother surfaces. Swatch No. 10, "Morocamette", typifies this trend. Also the important vogue for beige. From Botany.

10. "Morocamette", one of the new crêpe coatings. Again beige noted. Botany.



FLANNEL FOR SPORTSWEAR

The summer season at Biarritz last year gave the impetus to flannel for tailored suits, skirts, jackets and pyjamas. This spring and summer will see the vogue for flannel sports clothes here. It will be smartest in white and such strong colours as reds, bright navies, and greens. Swatch No. 11 is from Botany.

11. "Mirabella", an example of the vogue for flannels. White for resort wear. Botany.



COTTON SUCCESSES—CORDUROY

The present success of corduroy will continue in coats, suits, jackets, scarfs and hats. Beige, as shown in Swatch No. 12, will be smart in this fabric. Blond, a paler version of beige than this, will also be very chic for both town and resort wear. White corduroy will occupy an important place this summer. Swatch 12, Wimpfheimer.

12. Wide wale corduroy important. Beige as shown outstanding. Wimpfheimer.



P A R I S C O P E



New Collar Away From Face. A high collarless neck-line and fur set wide on the shoulders away from the face give this coat news interest. The criss-cross collar continues. Spotted furs have great chic. Left, above.

The "Blond" Corduroy Trend. "Blond", the new, pale tint of beige, was the smart choice of the Parisienne above for her corduroy coat. The double breasted, wide lapelled coat carries on for spring. The dress is vivid red.



Fur Used in Flat Effects. Shaved brown caracal in a very flat effect is cut as the yoke and collar of the brown cloth suit, left, above.

Fur Trimming That Looks Separate. Leopard skin is effectively used in a scarf that gives the effect of being separate but is really attached to a green sports suit. It ties high at the neck. Again flat furs are emphasized.

The chic French woman is a mirror in whose present reflection the future mode is seen. The models worn by her were sketched for this page because they accent these notes in the coat and suit story for spring: the high neck closing; blond corduroy; the dressmaker suit; diagonal side buttoning; the caraco type of suit jacket; flat fur trimming frequently made to look like separate furs; and the higher, wider waist-line.



The Dressmaker Suit will be included in this spring's suit mode. The black velvet model, left above, has a green scarf about the waist, an important new detail. The jacket is unbelted, collarless.

Diagonal Side Buttoning is an interesting feature of the model shown centre, above. Sleeve interest continues in suits as well as coats and dresses, but will be modified.

The Caraco Type of jacket has enormous chic and is gaining in popularity. Its high neck-line and close fitting give it youth and smartness. The suit illustrated at the right, above, is of red wool, collarless and furless.

The High Waist-Line is rapidly displacing the normal in every type of costume. The prune velvet suit at the lower right is an excellent illustration of this trend. The skirt follows the upward movement of the jacket.

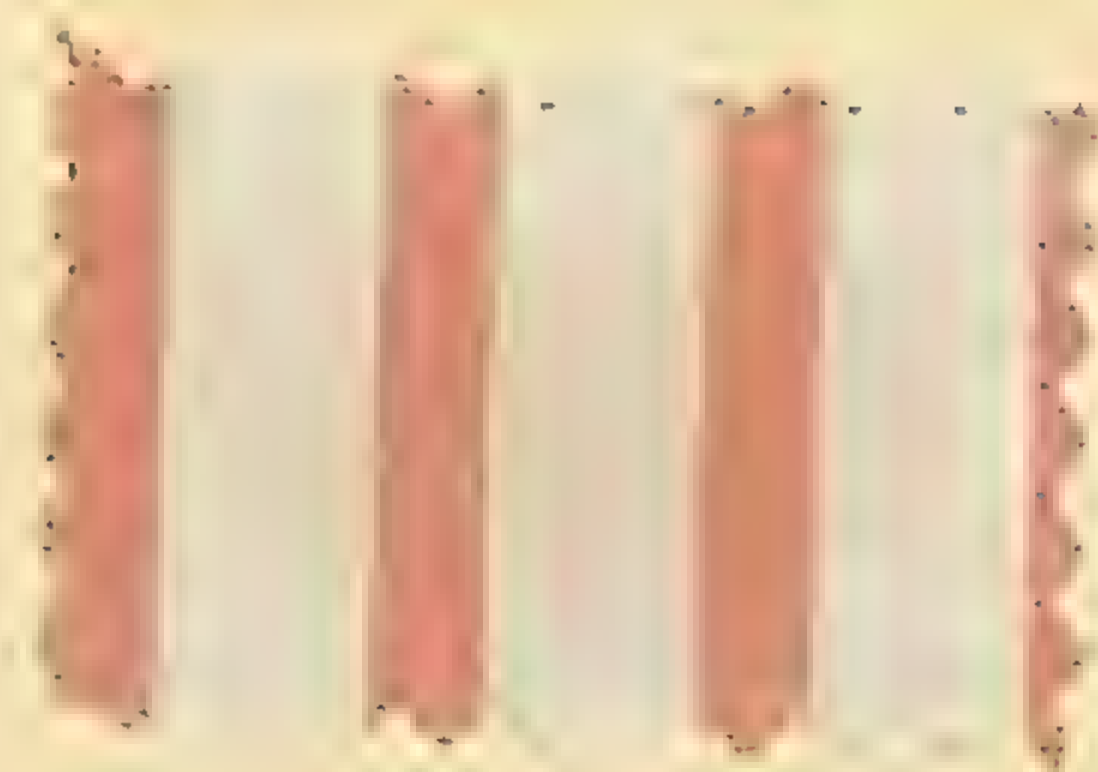


ADVANCE FABRIC SUMMARY

STRIPED COTTONS WILL BE SEEN

In this group of fabrics stripes will be outstandingly smart. The combination of white with one colour is the preferred one. Swatch No. 13, a linen from McCutcheon Wholesale. Swatch No. 14, "Shir-o-Shakker" from Lorraine, is a striped cotton with newly fashionable crinkled surface.

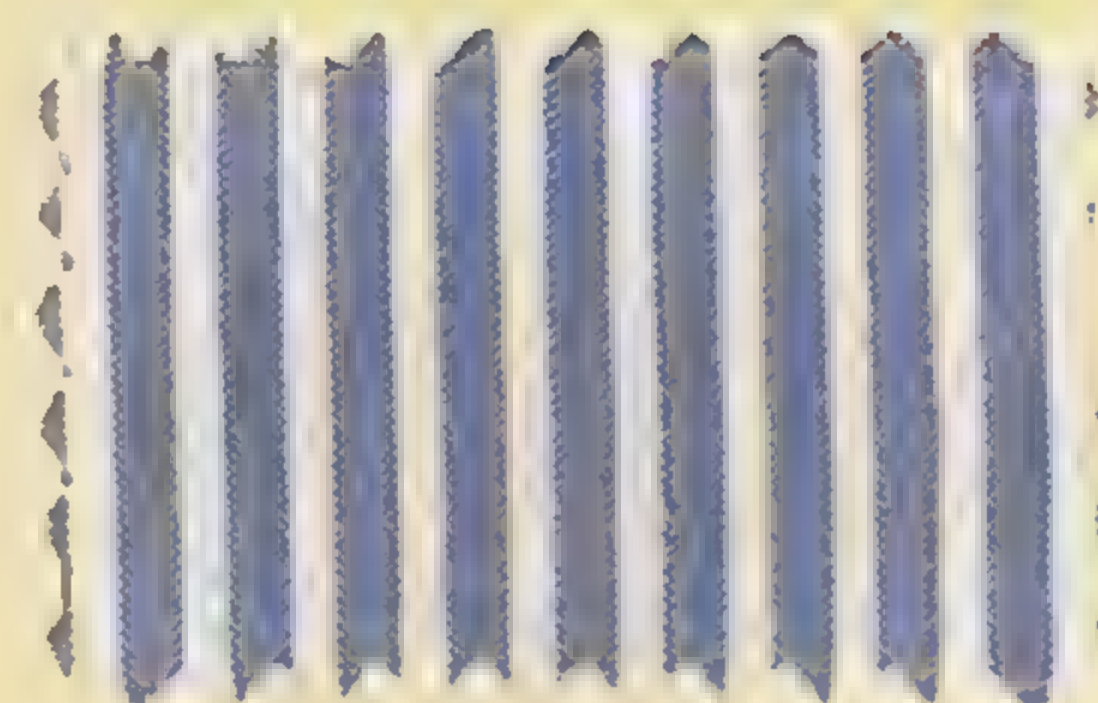
13. Linen in important striped pattern. White with one colour. McCutcheon Wholesale.



RIBBED SURFACED COTTONS

The underlying theme of ribbed surfaces affects all types of fabrics. Among cottons, it is found in both wide and narrow wales. One of the smartest ribbed cottons is piqué, and one of the best cotton colours, pink. Swatch 15, "Cord de Laine", Everfast fabric. Erlanger-Blumgart.

14. "Shir-o-Shakker", a crinkled cotton, also shows the new chic of stripes. From Lorraine.



ROUGH SURFACES FOR SPORTS

The rough surfaced trend is another fundamental one which began in wools, then influenced silks and is now being shown in cottons. Its chief use will be for sports and beach costumes. Swatch No. 16, "Crêpe Morocco", was selected first because of its rough surface and second, because of its tawny rust tone which is of the colour family that follows the popular Spanish Tile rage of the winter season. McCutcheon Wholesale.

15. Everfast Cord de Laine, a cotton piqué. Ribbed surface trend. Erlanger-Blumgart.



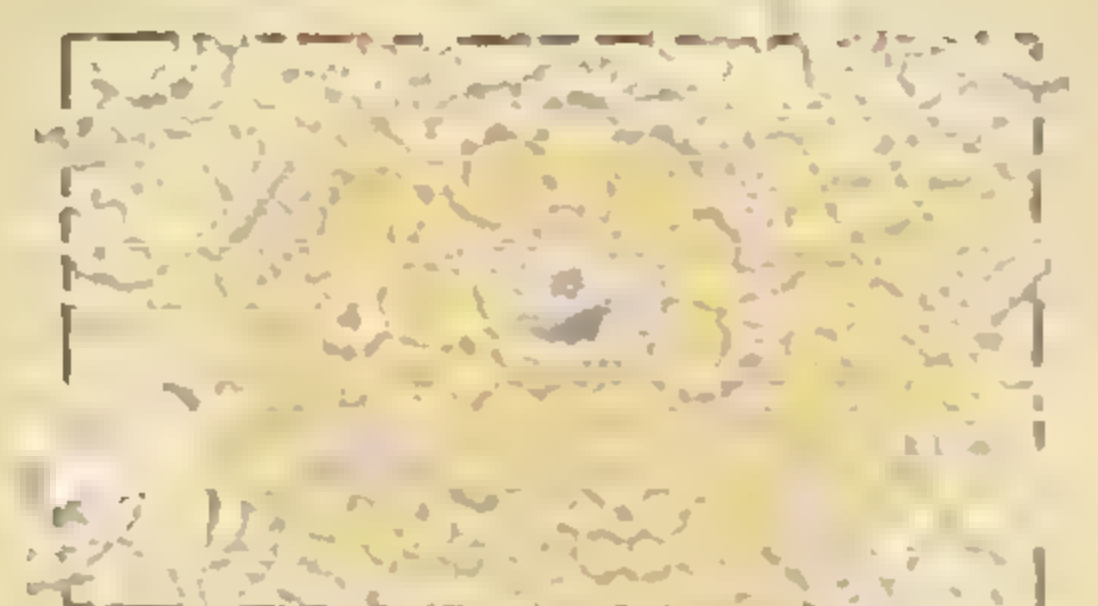
16. "Crêpe Morocco" typifies rough surfaced cotton group. McCutcheon Wholesale.



COTTON LACE FOR EVENING

Coarse laces are a new summer evening fashion. Particularly smart is the durene lace shown in Swatch No. 17, duplicating an Irish lace pattern. White, beiges and pale pinks are preferred colours. From Dutschler, Trull & Justin, Inc.

17. A durene cotton lace. White, beiges, pale pink, smart. Dutschler, Trull & Justin, Inc.



MESHES MUST BE DISTINCTIVE

Linen and cotton meshes are very important this season. To be distinguished they must be spongy and soft in texture. They may be more open and more loosely woven than the mesh shown in Swatch No. 18, but the thick look is what gives new meshes their chic. Yellows will figure prominently in the summer colour picture. From McCutcheon Wholesale.

18. Cotton meshes to be chic must look thick. Yellows are smart. McCutcheon Wholesale.



FASHION POINTS

Quotations from the editorial pages of Vogue. Introduced by "Vogue says", they may be used to increase the fashion authority of your advertising and displays. The entire contents of Vogue, including these fashion points, are copyrighted 1932 by the Condé Nast Publications, Inc.

For the suit buyer:

Vogue says: "Blond corduroy will be just about the smartest thing that you can have for town this spring."

For the sportswear buyer:

Vogue says: "Tweed is queen where the horse is king."

For the notions buyer:

Vogue says: "We shall see buttons everywhere, serving a purpose in a decorative way."

For the millinery buyer:

Vogue says: "For the south, you'll need a white turban of knitted wool."

For the scarf buyer:

Vogue says: "Evening scarfs are accompanying the best frocks."

For the art needlework and notions buyer:

Vogue says: "For downright, blue-blooded swank, these days, you have to have something knit by hand."

For the jewellery buyer:

Vogue says: "Earrings again dangle from smart ears."

For the bag buyer:

Vogue says: "The little mesh bag glitters once more."



Example of fashion points quotation used in Sisson Brothers-Welden Co. window, Binghamton, N. Y.

PROMOTIONS AT A PROFIT

Spring Fashions for Sale

When your store is ready to promote clothes for spring it should be done in a systematic way. In the fashion departments group meetings should be held and buyers should decide as closely as possible what particular fashions they believe they can sell in their respective departments. This plan should then be bought to and publicity arranged accordingly, always with the proviso, of course, that if fashion news that has not been anticipated "breaks", buying and publicity plans can be juggled to accommodate the situation.

Once the store has placed its endorsement on certain fashions, they should then be promoted consistently from time to time—not allowed to drop after one spectacular window or advertisement. The public should also get the benefit of the full fashion story behind each trend. For instance, if the store is promoting suits, it is not enough to publicize them merely as "New Spring Suits". The window card and also the copy in the ad should clearly point out the new features, for in these days of enlightened public fashion consciousness, it is not possible to arouse buying impulse on the mere visible display of new merchandise.

It is possible to carry out this plan of repeated emphasis on certain fashions without being monotonous. Again, if it were a question of promoting suits, each ad or window could feature a certain important type—as the suit with high waisted skirt—the trim, man tailored suit, etc. Finally, at the peak of the suit selling period, all the suit fashions carried by the shop could be summarized in one ad and one window.

Another important point about the promotions connected with the opening of a new season is that, wherever possible, uses and occasions for which each fashion is suitable should be given.

This is the Spring Forecast issue of Vogue. It contains invaluable material for spring fashion promotions.

ADVANCE FABRIC SUMMARY

DULL FABRICS TO THE FORE

The single most important trend in the entire fabric mode is dulness. Beginning first in sports materials, this fashion spread until now it affects all types of silk fabrics, from heavy cantons for all around daytime wear, to heavy sheer fabrics of the georgette type for evening.

One of the most interesting ramifications of the vogue for dull surfaces is the way in which the effectiveness of these fabrics is increased through both pattern and weave. In other words, dull fabrics are smart in both plain and printed varieties. Unprinted, dull materials are likewise seen in diagonal, rough or blistered and ribbed weaves, and in indistinct striped or checked effects.

EXAMPLES OF DULL FABRICS

Swatch No. 19 is "Echelon", a crêpe romaine in a diagonal weave. Important not only because of its dulness, but also by reason of its weave interest and colour. Silks Beau Monde from Marshall Field Wholesale.

Swatch No. 20, "Cossack Crêpe", is an example of one of the new, dull silk and wool fabrics in an interesting, rough weave. Bright, clear reds, like this, are outstanding. Silks Beau Monde from Marshall Field Wholesale.

Swatch No. 21 is "Crêpe Chalet", a transparent flat crêpe which also follows the dull trend. In delicate colours, like the seashell pink shown, it is very smart for evening. Silks Beau Monde from Marshall Field Wholesale.

Swatch No. 22 is "Crêpe Caranese". It has been chosen for its dull surface as well as for its diagonal weave and the fashion importance of yellow green. From Celanese.

Swatch No. 23, Peau d'Ange lace. Laces, particularly those with dull surfaces, are a rising fashion in the evening mode. The beige of this sample is very chic. American Fabrics.

Swatch No. 24. A novelty sheer silk crêpe which is also dull. Note the weave interest shown in the indistinct stripe. The importance of blues is again emphasized. Stehli.

19. "Echelon", in Cannes blue. Silks Beau Monde from Marshall Field Wholesale.



20. "Cossack Crêpe". Silks Beau Monde from Marshall Field Wholesale.



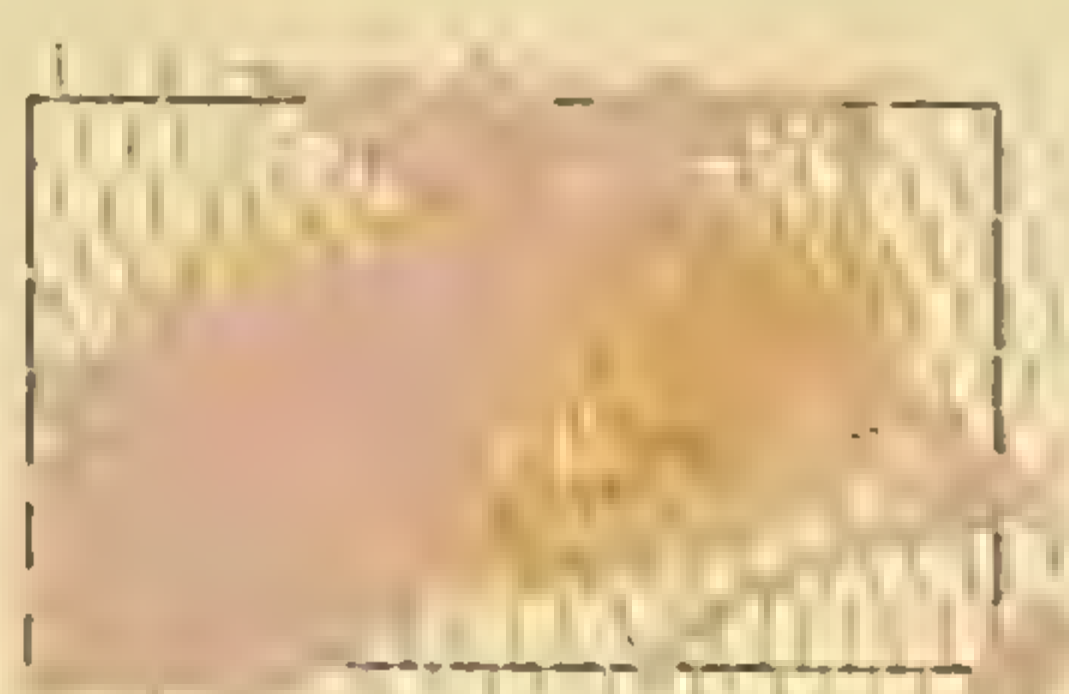
21. "Crêpe Chalet". Silks Beau Monde from Marshall Field Wholesale.



22. "Crêpe Caranese". Dull surface and weave interest combined. From Celanese.



23. Peau d'Ange lace. A smart evening fabric. From American Fabrics.



24. A novelty sheer crêpe suggested for daytime with indistinct stripe. Stehli.



The
swim suit
choice of
Hollywood's
famous stars

CATALINA SWIM SUITS



JUNE CLYDE,
star of Uni-
versal's 'Rac-
ing Youth'

Here are swim suits slim and supple... suits that let the sun-rays and air-waves frisk about them! Suits so uncommon, so out-and-out smart that the stars of the cinema world (the "choosiest" folk on earth) select them for personal wear. Cut by hand! Knit to fit! Styled for free-and-easy swimming!

Made by Pacific Knitting Mills,
443 South San Pedro St., Los
Angeles; 325 South Market St.,
Chicago; 1410 Broadway, N.Y.



BACK VIEWS OF MODELS SHOWN ON PAGE 78



• These views complete the forecast of the new mode for spring that is pictured on page 78

• ENSEMBLE No. S3547 The coat is shown on page 78. Ensemble designed for sizes 32 to 40



K N I T Y O U R O W N

(CONTINUED FROM PAGE 90)

also the first stitch of sleeve (always work in pattern), knit 2 together, knit to within 3 stitches of end of sleeve, knit 2 together, knit the last stitch of sleeve and then the first stitch of back, knit 2 together, work to within 3 stitches of end of back, knit 2 together, knit last stitch of back and also the first stitch of second sleeve, knit 2 together, knit to within 3 stitches of end of sleeve, knit 2 together, knit 2 stitches (the last stitch of sleeve and the first stitch of front), knit 2 together, knit to end of needle (front opening). With Zephyr, work 1 row, even. With Saxony, knit together the first 2 stitches from neck, work to within 1 stitch of first decrease, knit 2 together, knit the next

2 stitches (the same stitches as were knitted between decreases in last Saxony row), knit 2 together, work to within 1 stitch of next decrease, knit 2 together, knit 2 (the same stitches between decreases as in last Saxony row), knit 2 together, work to front edge, knitting the last 2 stitches together. Repeat the last 4 rows (from *), thus decreasing on each side of neck in every other Saxony row, and in every Saxony row in the 8 places which form the raglan sleeves, until only 1 stitch is left on fronts. With Zephyr, bind off all stitches rather firmly.

To make the edging, use Saxony and crochet hook, work 4 rounds of single crochet around neck and sleeves.

S E E N O N T H E S T A G E

(CONTINUED FROM PAGE 102)

"Counsellor-at-Law" is even more repetitious than "Street Scene." For instance, George Simon, the lawyer-hero, confesses to his partner that he swore to a false alibi years before in order to save an innocent man. Then he covers the same ground in a scene with his wife. Only the latter recital is of value, for the partner could later assume knowledge of the incident. Mrs. Simon, incidentally, is ridiculous—a maid servant's idea of an aristocrat, but without the glamour or the "tone" of the maid servant's dream "swell."

But, in spite of all its defects, "Counsellor-at-Law" is interesting most of the time, possibly because the milieu it pictures has been clearly observed and faithfully reported.

Paul Muni, the George Simon, has depth, sincerity, and a disarming attractiveness. Constance McKay, as the telephone operator in the law office, irritates and amuses—which is exactly what she should do. Two old Jewish women—one poor, one prosperous—are splendidly played by Malka Kornstein and Jennie Moscovitz.



SPORTSWEAR by Mérode

The Olympic Winter Games, held for the first time in this country, challenge the attention of the world and emphasize the place winter activities hold in the minds of the present generation.

To meet the needs of modern living Merode Sportswear for girls and women was created—disregarding the conventional and establishing the practical as the mode.

The Breechette:—to fully meet the requirements we created the Breechette, an accessory garment to be slipped on or off like a glove, solving the problem of quick change from outdoors to heated rooms. Rolls into compact silken bag which easily goes into the coat pocket. May be worn over sheer under garments.

Merode Sportswear garments for winter are made in two fabrics—

ADIRONDIA, fine silk and worsted.

LUCERNE, rayon, cotton and worsted.

Vests, unit suits, and Breechettes in both materials and in a full line of colors.

Breechettes are also made for children.

Go to your leading store—ask to see Adirondia or Lucerne by Merode. Look for the Merode label—and if your dealer cannot supply you, write us direct.

WINSHIP, BOIT & CO., Wakefield, Mass.
New York • Chicago • San Francisco



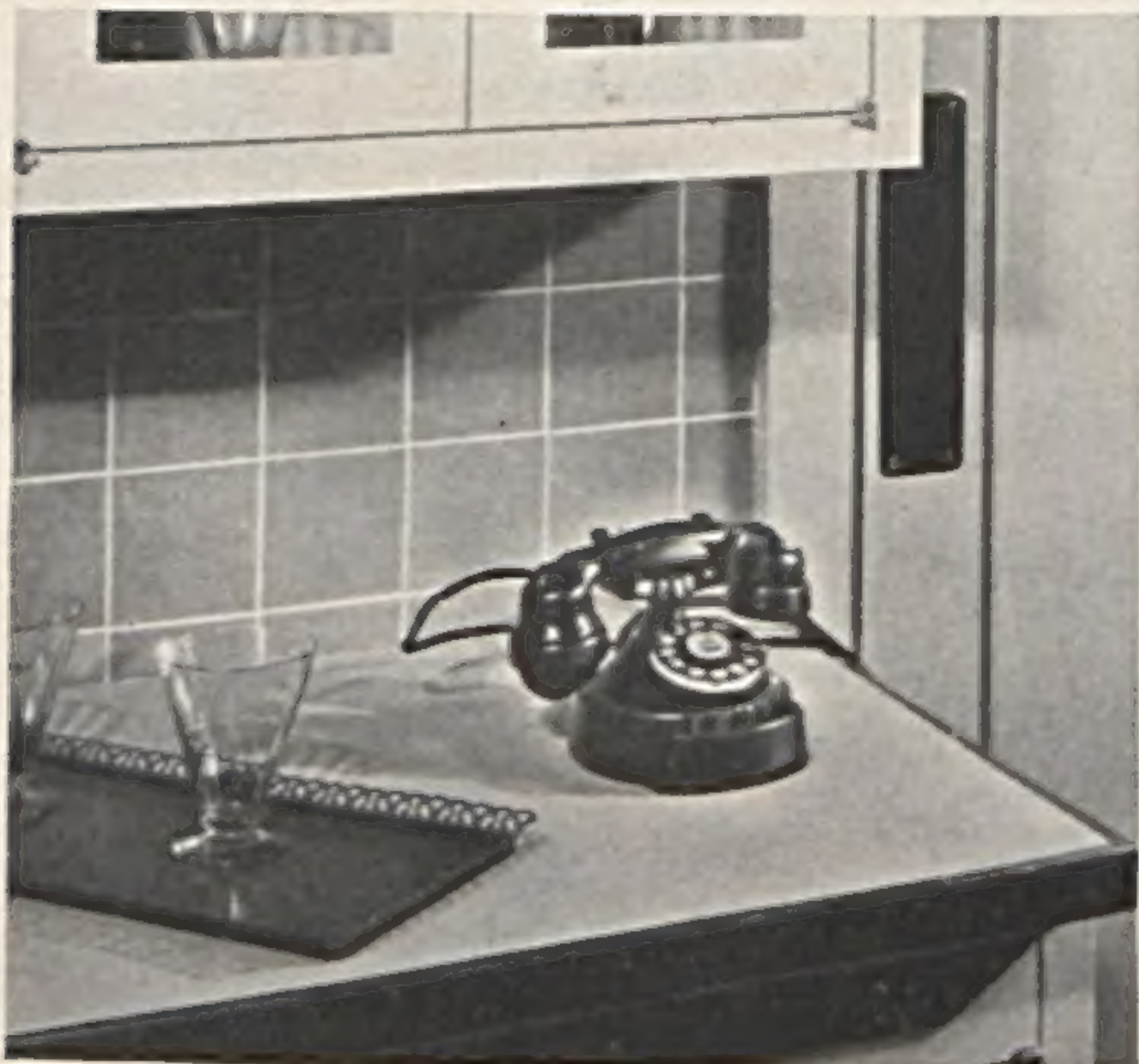


A busy day ahead. Household shopping. A club committee to consult. An appointment with the hairdresser. Invitations to issue. . . . With a handy telephone on your writing desk or in other much-used rooms, you can dispose of each task in turn, swiftly, easily, efficiently. And how little the cost of these telephones in proportion to the time and energy you save!

"DO MY HAIR AT THREE?" ...

"COME TO DINNER THURSDAY?" ...

"MEET YOU AT THE THEATER?" ...




Less danger of burned biscuits or scorched steak when cook has a handy telephone in the pantry or kitchen!

Those people who are most successful at the business of living have learned to depend upon modern conveniences like the telephone. In their homes you'll find telephones at convenient locations in all the most-used rooms. On writing desk. By the bedside. In kitchen and garage. In guest room, game room and sun porch.

Calls are answered anywhere, any time—or made whenever they come to mind. No tiring trips upstairs or down. Full privacy for family, guests and servants. Such telephone convenience costs little, returns real living comfort.

No two homes have the same telephone requirements. Let the local telephone company help you plan the arrangements that will give greatest satisfaction in *your* home. No charge. Call the Business Office.





SERACETA strands of fashion



ALL the news-photographers in Florida will flock to the lady who wears certain new weaves in her sport-clothes this winter. There'll be news for the North in her dinner gowns, too, and fashion writers will base many a report on "the interesting and very different new fabrics developed from a thread called 'Seraceta'."

FOR Seraceta Strands of Fashion, so rich and smooth and softly luminous, have inspired textile designers to fabricate new weaves . . . to achieve new effects in fine textures. And of these advanced fabrics, the fashionists have created the most charming spring frocks. You can see them today in the better shops—and they're well worth looking-up. The Viscose Company, at 200 Madison Avenue, New York City.

**"I have to be
kind to
my throat"**

"I've tried several brands of cigarettes but I prefer Luckies. I smoke them regularly as I have to be kind to my throat. I learned this from my previous stage experience. **Your improved Cellophane wrapper is splendid. A flip of the tab and it's open.**"

Kay Francis

When **Kay Francis** left the stage and enlisted in the Hollywood army, pictures got a great recruit! The tall brunette beauty was a great success on her film debut, and she's charged along to even bigger things. She is one of **Warner Bros.**' brightest stars.

"It's toasted"

Your Throat Protection — against irritation — against cough

**And Moisture-Proof Cellophane Keeps
that "Toasted" Flavor Ever Fresh**



**MOISTURE-
PROOF
CELLOPHANE**
*Sealed Tight
Ever Right*
**THE UNIQUE
HUMIDOR
PACKAGE**
Zip—
and it's open!

**★ Is Miss Francis'
Statement Paid For?**

You may be interested in knowing that not one cent was paid to Miss Francis to make the above statement. Miss Francis has been a smoker of LUCKY STRIKE cigarettes for 5 years. We hope the publicity herewith given will be as beneficial to her and to Warner Bros., her producers, as her endorsement of LUCKIES is to you and to us.

Copy, 1931
The American
Tobacco Co.



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